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A WEEKLY JOURNAL
DEVOTED TO MUSIC AND ITS ALLIED ARTS

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VOL. LXXI.—NO. 13

NEW YORK, THURSDAY, SEPTEMBER 30, 1915

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MUSICAL COURIER

VOL. LXXI.—NO. 13.

NEW YORK, THURSDAY, SEPTEMBER 30, 1915.

WHOLE NO. 1853.

MUSIC AND OUR CHILDREN: BY JOSEF STRANSKY.



"A child should be taught to read music as he is taught to read books, for his own individual delight, for his development and increased spirituality."

"I wish people would cease to go to operas and concerts as they would to an entertainment; instead, go as they would to church for spiritual sustenance, for the furnishing of the human spirit; and go prepared to understand the music as people go prepared to understand spiritual truths, if they are religiously inclined."

[The following interview with Josef Stransky appears in the "Craftsman" for October. It is an extremely well conceived and expressed statement of opinion on a subject of tremendous interest to all American parents. The ideas are most excellent and the MUSICAL COURIER heartily endorses everything that Mr. Stransky has to say.]



"YOU cannot skip centuries in musical development, and become musical in leaps and bounds," is the opinion of Josef Stransky, the present conductor of the Philharmonic Society of New York. "It is told of Mozart that, when a little boy, he visited Rome with his father and there heard a Mass of Palestrina and, without the slightest assistance, was able to write the score from memory. It is safe, however, to say that not all children in America are Mozarts and that a knowledge of music must be gained inch by inch through exhaustive study. In my estimation, it is not sufficient for children to hear a symphony of Beethoven, a Mozart sonata; they should know it by heart; they should study it so that it is a part of their very artistic consciousness. Then they should be taken to concerts where such music is beautifully played, in order to acquire a standard of the best possible presentation of the sonata and the symphony which they have learned to love. It is not enough to have the little ability to reproduce music on some instrument before a group of people, publicly or privately; you must study it until you understand it, love it and want to hear it again and again for the refreshment of your soul."

"Music in America suffers, as so many other things do, from the desire to attain swiftly a superficial interest in many kinds of amusements—not that I count music an amusement, but in America it is so counted and so listed in the newspapers. I find that the people here so have the habit of using elevators instead of stairways that they do not wish to climb a stairway for their music; they prefer to use elevators to reach all spiritual and artistic enjoyment, while I hold that each stair is a separate phase of the development essential for full education. Music will not develop in any country until it is really desired and taken seriously."

"The way to love music, to increase its production, is to know it when you are young, young individually and young as a nation. It is much more difficult to prepare people to enjoy music after they are grown up and their minds have become crowded with various interests in life. The American nation should not let its youth slip by without filling the souls of the children with music. There is no reason why you should not have many great composers here, many creators of wonderful sound, new kinds of music fresh out of the heart of a new kind of civilization. Nature has a sound for every emotion, so in a world filled with new emotion, the music of the people should be full of extraordinary new sounds and harmonies."

"But this will never come about until children are taught music in the schools and in the homes with great thoroughness, just as they are on the continent. Children, all children, love music if it is presented to them with enthusiasm and simplicity. They clamor for it, if the opportunity is given them. Your schools should be full of the

opportunity for children to have and to express themselves in musical notes. In fact, if the schools began this movement it would be forced into the families, because the children would take it there. They would demand musical environment, once the schools opened up their hearts to it."

"Musical conversation should be more general in all social life. You are bound to talk about the thing you love, and talking about it widens your understanding. But what do you suppose the average young people ask me when I

tions; but truly they are not the questions that music lovers ask each other or talk about or think significant. So much of what you call entertainment in America is merely an 'opportunity for flirting.' Even music drowns soft conversation or affords opportunity for interesting dancing. It is 'the music of the flirt' that I find everywhere very popular."

"And this is not for a moment because the American women and young people who love music are not capable of the highest development. Many of them have already achieved it. I find a steady progress in musical interest, musical enthusiasm and artistic culture; but as yet the young people here do not have their minds directed definitely enough in musical channels. I do not see groups of children standing about a piano in the twilight and singing to a mother's accompaniment. I do not see the boys of a neighborhood forming a small orchestra and playing really fine music, as they do in France and Germany. And most extraordinary of all, I find so often that people, and especially young people, are satisfied with once hearing a beautiful piece of music."

"I was asked a short time ago what special musical features I would bring out this winter, and I spoke of the Bach and Beethoven festival, and especially of the Ninth Symphony of Beethoven. The man who asked me said, 'but I heard that once many years ago. It no longer interests me.' I could not refrain from answering, 'I do not believe that any one will ever know it well enough in the world. The content of the Ninth Symphony is the same as the content of the Bible. You don't hear it once for amusement, but again and again.' 'Bach should be our daily food,' said Schumann once."

"I wish people would cease to go to great operas and concerts as they would to an entertainment; instead, go as they would to church for spiritual sustenance, for the furnishing of the human spirit; and go prepared to understand the music as people go prepared to understand spiritual truths, if they are religiously inclined."

"Having been brought up musically in the foreign way, I feel it profoundly necessary for children to be serious in their musical studies. It is of no use in the world to teach a child to make his fingers flexible enough to play just well enough to have people

forced to listen to it, which only caters to youthful vanity and lessens appreciation of great achievement. Children should be taught music to enlarge their sympathies, to enlarge their emotional expression, to increase their capacity for joy in what the great musicians in the world have to give them."

"A child should be taught to read music as he is taught to read books, for his own individual delight, for his development and increased spirituality. What you can do for others with your music is not important, unless you



JOSEF STRANSKY.

meet them of an evening or at an afternoon tea? I am always prepared to have them say, 'what music do you most enjoy conducting; what sculpture seems most significant to you, that of France or of the north of Europe; are you interested in modern painting or do you prefer the older school?' But that is not what happens to me at all. I am often asked if I dance the hesitation waltz; do I like it better than the tango; is the tango as popular in Germany as in America; do I find the one-step interesting, and so on? These are thought to be musical ques-

are a great musician; it is what music can do for you that counts. If through an understanding of the music of the world and enjoyment of it, you desire to create, then it is worth while for you to think of what you can accomplish for others. But even the great musician, as the great artist, really creates for himself, because he cannot help it, because he must express his own vision of beauty. So I urge American mothers to do all in their power to stimulate their children's interest in music, never to terrify them with the idea that they must play for people, never to suggest that their music has anything to do with the outside world, beyond the fact that it enables them better to understand and love what the great masters have produced, and to seek for themselves many hours of delight, as they experience through the musical instrument they select the emotions of the musicians of all the world.

"It is not enough to send children to hear once each opera in turn, each fine piece of music that is played at the concerts (and a rare opportunity for good music is to be found in New York every winter). It is absolutely essential at the start to help little children to love and desire music, help them to understand it, in order that they may go to hear each thing until it is written on their hearts as clearly as on the musicians' score. In other words, don't

seek to ornament children's minds with a little musical decoration, but seek to enlarge their spirits with the wealth of beauty that music can bring to them.

"I find that many American children want everything given to them; older people here sometimes are like that too. They are so accustomed to having the best music given to them, the best plays, art and architecture, all without an effort on their part, that I sometimes wonder if this acceptance of the artistic wealth of the world without the striving for it does not account for a delayed musical attainment, for the fact that in the past America did not seek eagerly for her own art and literature. I believe it is a psychological truth that in every field of attainment we do not long retain that for which we have not struggled. If we are to have permanent joy in music we must struggle for the full understanding of it, we must become profoundly intimate with the spirit of Brahms, Beethoven, Wagner. We cannot become a great painter or a great sculptor until through sure understanding and appreciation we have steeped ourselves in the sensitized temperament which produces beauty.

"From what I have seen of Americans during my stay here, no nation is more eager for beauty or acquires it more readily. The people only need to be headed toward the right channel. Their minds are alert, their brains of the best, and there is no reason in the world why they should not have the finest musical development just as they have the finest physical education in the world. I believe nowhere are there more beautiful people than in America; more beautiful women, more beautiful youths. Bodily cultivation is an art in this country, only because Americans have stopped to realize what a valuable thing it is. Once the nation as a whole realizes that music is more than an entertainment, is a serious and permanent joy in life, a necessity to keep the emotions stirred, the imagination young, then I am sure they will cease to list music among the entertainments in their advertising in the newspapers. Not even a child will longer accept one hearing of a good opera or symphony as final, and the children will be contented to slowly climb up musical stairways, lingering on each step to fully understand, love and appre-

ciate the lesson found there. Reaching the top they will have attained a sympathy for all good music and the sensitive imagination that desires to express through music the hopes and loves and fears and wonders of their own civilization.

"I have been asked if it would be a practicable thing to establish in villages throughout America stock companies of singers, who would learn sincerely and interestedly the choruses of operas, so that by sending the leading singers from musical centers, large and important works of operatic art could be given all over America without the present vast expense and difficulty. Personally, I do not believe this is practicable. My feeling is that it is a life work to be in the chorus, just as in the orchestra or in any other profession or business. I do not believe that people who are employed in other ways and to whom singing is a side issue, or who are busy in home life and giving only a few hours a day to singing and study, could form a great opera chorus.

"I do not say, on the other hand, that it is not possible with a growing interest in music to have in America what we have throughout Germany and Austria, that is, in all towns large enough to support such an undertaking an established opera house, with a stock company, got together

if you train your children to love music, to understand it, to think it essential for their emotional happiness, you will find they develop a greater interest in painting, in sculpture, in all beauty that adds to real joy.

"In speaking of the need of education in the home, naturally I do not fail to recognize that there are families here where music is the center of interest as it is abroad, where children know and love the finest compositions from their very youth and attend concert and opera with delight and enthusiasm; but I do feel that through the vast interest in lightweight music, in dancing, in moving pictures, in the purely mechanical and superficial side of life, very often the more serious craving for the arts is not early enough and thoroughly enough awakened in the hearts of American youth.

"I have been asked so often if you are to have a musical future in America. Who can answer that but the Americans themselves? You have already a widely cultured musical audience in every large city in the country, you have a growing community of people who understand great music. It is in your own hands if you will cultivate in your own children the absolute need of music, the yearning for it in their childhood, the appreciation of what it would mean to their own nation to become a people with

a power to create as well as enjoy, to add to the musical beauty of the world as well as to appreciate it. Feeling the stirring of this already in the hearts and minds of American people adds greatly to my enjoyment as a worker in musical matters in this country."

A Talented Violinist.

Sascha Jacobsen, the young violinist (he has not yet passed his twentieth birthday), has returned to New York after spending the summer months at Blue Hills, Me., where his principal occupation was

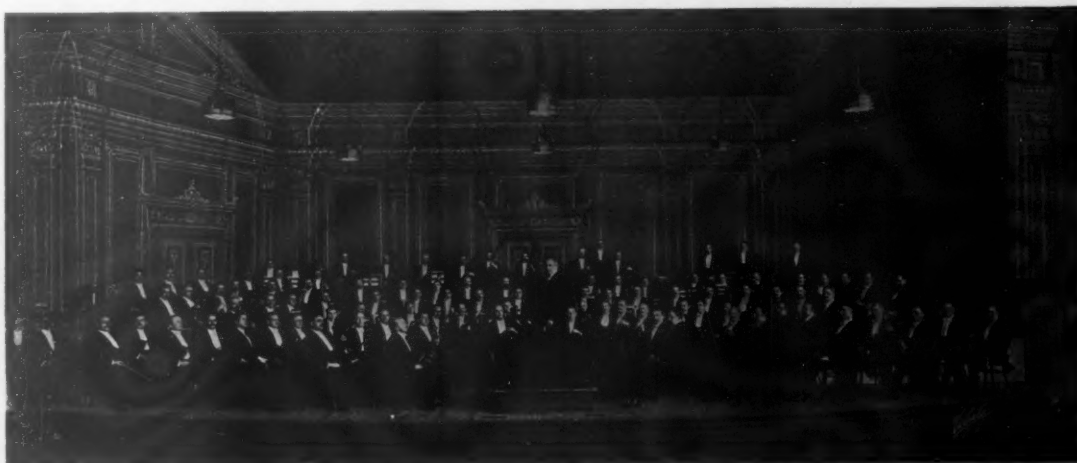
the preparation of his winter programs under the personal direction of his teacher, Franz Kneisel. He will give his first New York recital in Aeolian Hall, some time in November, and before the holidays will be heard in Boston and Chicago as well. He will appear in joint recital with Edgar Schofield, the baritone, before the members of the Twentieth Century Club of Buffalo, and there are several orchestral engagements pending.

It will be remembered that it was Sascha Jacobsen who won the Loeb prize of \$500, the highest possible award at the Institute of Musical Art, New York, last June, at which time he received his artist's diploma, having been graduated with first honors the previous year.

On September 19, Mr. Jacobsen and Henry Parsons, tenor, gave a joint recital at Katonah, N. Y. The attractive program brought out from the surrounding towns an audience which taxed the capacity of the music room at Aratoma Farm, the residence of Mr. and Mrs. Frank Hunter Potter. So delighted were those present, that already several requests have been sent in to the Musicians' Concert Management, representatives of both Mr. Jacobsen and Mr. Parsons, asking that a regular subscription series of Sunday afternoon concerts be arranged next summer.

Victor Harris Resumes Teaching.

After a delightful summer spent in the Adirondacks and on Lake George, a holiday devoted entirely to rest, Victor Harris is back in New York City again and has already resumed his teaching.



THE PHILHARMONIC SOCIETY OF NEW YORK,
Josef Stransky, conductor; Felix F. Leifels, manager.

by music lovers in the town, supported by the town, furnishing opportunity for the development of music in the town.

"I am sure that much valuable talent would come to life in this way and that an enormous increase in musical interest would float through the country. If once a chain of opera houses was established throughout America we would be astonished not only at the greater desire for music that would flare up, but also at the impulse that would be given to the creating of a national musical style. Large expense would not be involved, not more than is given to the opera in many towns abroad, and it would soon become a part of the native development of the people to study and work for musical achievement in their neighborhood.

"Of course all of this could only be done very slowly and much study and work would be necessary before the birth of a genius would be announced. You cannot have genius born by force. You can only prepare the channel through which genius flows out to the world—but what is almost as important, you can prepare the minds of the young people of the present generation to understand genius when it does come to life, to be ready to accept it and cherish it.

"I believe also that this wider interest and pursuit of music should have its bearing upon other intellectual and artistic pursuits in America. It is not necessary for people to limit their interest to any one art. I myself am vastly interested in painting and always have about me, wherever I live, a collection of some of the very best works of art. I do not think there are sharp dividing lines between the geniuses of different artistic professions, and I believe that

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Grainger Compositions Here and Abroad.

After the striking success achieved by Percy Grainger's compositions and folk music settings last season when performed in the chief art centers of this country by Ossip and Clara Gabrilowitsch, Frederick Stock, the Kneisel Quartet and others as well as in the pianist-composer's own recitals, it is not surprising to find that they have found their way into programs for the coming season throughout the length and breadth of the land.

Grainger's orchestral, choral and chamber works, songs and piano pieces are conspicuous on programs and announcements from cities as far apart as New York, Boston, Chicago, Philadelphia, San Francisco, New Orleans, Washington, D. C., Minneapolis, St. Paul, Duluth, Denver, Atlanta, Ga., Pittsburgh, Pa., Columbus, Fremont and Cleveland, Ohio; Detroit, Providence and Spokane.

They have been taken up not merely by the great choral and orchestral organizations and leading virtuosi, but also by all sorts and sizes of smaller societies and by the local musicians.

There has been a great demand for the American (Schirmer) edition of several of Mr. Grainger's works since it appeared last spring. During the first three months of this American edition unusual sales were recorded. Close upon four thousand copies of the pianoforte version of "Shepherd's Hey" were bought, while of the universally popular, "Mock Morris Dance," in its various arrangements, some fifteen thousand copies were disposed of during this brief period. Though they appeared somewhat later, "Irish Tune from County Derry," "Molly on the Shore," "I'm Seventeen Come Sunday," and "Willow, Willow," have all enjoyed relatively equally successful sales.

During the past year the European sales of Percy Grainger's compositions have more than doubled, despite the war. This is due not merely to the enormous vogue of the young Australian's works in Great Britain, but also largely to their ever increasing popularity in such countries as Holland, Spain, Denmark and Norway, where they have been sensationally successful when introduced by William Mengelberg, Fernandez Arbos, Johan Halvorsen and other famous musicians.

Nevertheless, Mr. Grainger has suffered keenly on account of the war, for nowhere had his compositions been received with greater enthusiasm and cordiality by both press and public, than in Berlin, Leipzig, Cologne, Frankfurt, Mainz and elsewhere in Germany when conducted by Dr. Richard Strauss, Fritz Steinbach, and others in the year preceding the war.

During the summer of 1914, Grainger met Dr. Richard Strauss (for whose genius he has the deepest adoration) in London, at the home of Sir Edgar and Lady Speyer, and the great German composer and conductor complimented the young Australian most warmly upon several of his orchestral pieces that he (Strauss) has just recently conducted in Berlin, when they aroused such enthusiasm that they were encored at each performance.

Rosina Van Dyk Will Concertize.

Rosina Van Dyk, soprano of the Metropolitan Opera Company and wife of Conductor Richard Hageman, spent her summer for the first time in America at the musical colony, Lake George, in the Adirondacks. She was studying there for this season's concert tour, which she will start early.

Mme. Van Dyk, who had been kept very occupied with her Metropolitan Opera duties for the last two years, had abandoned her concert activities, but she has made arrangements with Director Gatti-Casazza to accept concert engagements during this entire season.

Some years ago she made one tour of 160 concerts, and people are anxious to hear her again in concert and bookings are coming in daily. Among other very important engagements is one with the Springfield Symphony Orchestra. She will start October 8 as one of the soloists at the Musical Art Society in Garden City, L. I.

Mr. Hageman returned from California two weeks ago and joined his wife in the mountains for a short vacation, and both will return to New York October 1.

Mme. Van Dyk is under the management of Annie Friedberg.

Eddy Brown, American Violinist.

"The newest wonder of Professor Hubay's art—in fact, the newest wonder of the day," is the way the Neues Pester Journal commented upon Eddy Brown's playing, when that young violinist emerged into public view seven years ago. Since that time young Brown, who is to come to America this winter, has passed through all the grades of a public career, from wunderkind to mature artist of established reputation, and, from all accounts, he is destined to make a deep and immediate impression when he reaches his native land.

During his residence in Budapest, and before he had come into prominence, he played for several great artists,

among them Joachim. The famous master, a man of large build and benevolent smile, complimented the boy highly, and gave him an autographed photograph. "Keep this to remember me by," he is reported to have said, patting Eddy on the head. "You have a great future."

Among Eddy Brown's influential friends in Berlin is the Princess Wied, at whose beautiful palace frequent musicales, in which the young violinist takes part, are given. Dr. Max Bruch is another warm admirer of Brown.

In London, Eddy Brown has gained a standing quite as conspicuous as on the continent, the most recent comments on his playing being particularly enthusiastic. "He played the Mendelssohn concerto with remarkable brilliance," declared the London Daily Mail, "and won an ovation." The Post stated that he "made it clear by his performance that he is highly endowed—his execution brilliant, and his reading of astonishing animation." The London Court Journal concluded a highly flattering criticism by asserting: "Eddy Brown is a wonderful boy for even these wonderful days."

Mme. Haggerty-Snell's Vocal Method.

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IDA HAGGERTY-SNELL.

her studio, 130 West Ninety-seventh street, New York City. She also advocates teaching children vocal music scientifically and her results in that particular line are gratifying.

Mathilda Marchesi, her last teacher, is reported to have said to her one day: "Madam, you are the cleverest professor I have ever had in my studio." One of her grand opera pupils said recently: "Madam, I have studied for twelve years with the world's so-called best teachers, you have taught me more in one month than all of my other teachers ever did."

These are types of her many testimonials, which should be highly pleasing to the well-known New York vocal teacher.

Robert Gottschalk's Successful Tour of the South.

Robert Gottschalk, tenor, who is under the direction of the Music League of America, has returned from a highly successful tour of the South. His last concert was held in Donaldsonville, La., where he was one of the soloists at an important concert. Mr. Gottschalk sang two groups of songs, including "The Dream of Manon," by Massenet; "Le Dieu du Matin," Pesard; two songs from Quilter's cycle "To Julia," Schumann's "Stille Liebe," Schubert's "Ihr Bild" and "Ungehduld."

So great was the appeal of Mr. Gottschalk's singing that he was recalled again and again, to which he responded with three encores.

The Bloch's Newport Program.

Alexander Bloch, the violinist, and Mrs. Bloch, pianist, were heard in the following program at the home of Professor and Mrs. John W. Burgess, at Newport, R. I., the "Athenwood," September 18, 1915: Sonata in C minor, op. 30, No. 2 (Beethoven), violin and piano; "Jeux d'Eau" (Ravel), waltz in A flat (Brahms), etude, op. 10, No. 5 (Chopin), piano; "Gondoliera" (Sgambati), "Minuet" (Handel), "The Deserted House," Village Dance (Burleigh), violin; "Minuet" (Zanella), "Rondo Capriccioso" (Mendelssohn), piano; "Arioso" (Paul Juon), "Humoresque" (Kolar), scherzo (Tchaikowsky), violin.

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ACROSS THE

CAUCASIAN MOUNTAINS.

Article III.

BY ARTHUR M. ABELL.

Musical conditions in the Caucasian Mountains are of the most primitive kind. We found, however, that the mountaineers have a natural love for music, and some of them played crude instruments with a certain degree of skill. They are also fond of dancing, although their peculiar dances have nothing in common with those of Europe. They have always been a warlike people and have had no time or opportunity for cultivating the finer arts. During our second night in the mountains, while we



OUR BERLIN CORRESPONDENT WITH TWO DESCENDANTS OF XERXES AT TIFLIS.

were sleeping on the floor of a rude hut, we were serenaded by a solo on a primitive rustic kind of clarinet.

TROOPS IN THE CAUCASUS.

About half way between Vladikavkas and Tiflis we passed masses of cavalry troops accompanied by provision trains, drawn by queer looking, long horned Asiatic oxen, on their way north. A week later at Batum on the Black Sea we attempted to take passage to Sebastopol, as it was our desire to visit the Crimea, but we were unable to secure berths because the steamer was taking a big transport of troops north. We thought at that time it was strange that a passenger steamer should be pressed into military service in times of peace without regard to the need of travelers,

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PUTNAM GRISWOLD, basso, formerly Metropolitan Opera Co., Berlin Royal Opera and Covent Garden.
*MARGUERITA SYLVA, Carmen in the guest performance of Caruso at the Berlin Royal Opera.
MARGARETE MATZENAUER, mezzo-soprano, Metropolitan Opera, New York.
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but two months later, after the outbreak of hostilities, the significance of those two movements of troops dawned upon us. It was on May 24, however, more than two months before the outbreak of hostilities, that we met these troops.

AN EERIE CEMETERY.

As we approached Tiflis we passed an Armenian cemetery, which made a most dreary impression on us with its gravestones in the shape of stone coffins above the ground, as seen in one of the accompanying snapshots which I



PERSIANS PARTAKING OF THEIR NOONDAY MEAL AT BATUM.

All meals are eaten in the open.

took. The crosses on the stone coffins, which can be distinctly seen in the picture, proclaim their Christian faith. The inscriptions on the side of the stones are written in the Armenian language. Great numbers of Armenians live in Tiflis and its environs. No less interesting was an old Tartar cemetery, which we also visited, on the outskirts of Tiflis. The Tartars are Mohammedans, as indicated by the half moon on one of the tombstones seen in another of the accompanying photos. In this ancient cemetery we had an amusing experience with two old Tartars, the one a gentleman, the other a beggar. As they were dressed very much alike I could not distinguish any difference be-



BIRDSEYE VIEW OF TIFLIS.

tween them and took them both for mendicants. As I desired to have them on a photograph to add local color, I offered them both tips. The one greedily accepted it, but the other disdainfully rejected it, informing us in very good Russian that he was a gentleman and not a beggar, and the contempt with which he looked upon the fellow who would accept money for such a purpose is happily depicted on a snapshot, which Mrs. Abell took of us. I leave it to the public to decide which is which. The Tartar gentleman was very much interested in making the acquaintance of Americans, with whom he had never before come in contact. He invited us to inspect his home, which we did with great interest. It was primitive, but scrupulously clean, for the Tartars, be it known, are notorious for their cleanliness.

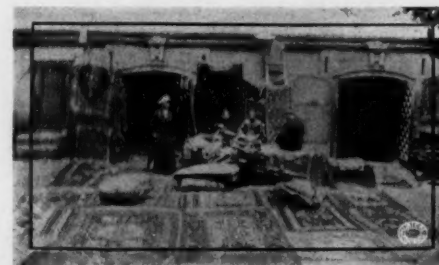
IMPRESSIONS OF TIFLIS.

As one approaches Tiflis, vegetation becomes semitropical and more abundant. Tiflis is a half Asiatic and half European city of 350,000 inhabitants, beautifully situated on the River Koor in a fertile valley between two moun-



SNAPSHOT OF A LITTER OF WILD PIGS.
Taken by Mr. Abell in the Caucasian Mountains.

tain ranges. Formerly the capital of Georgia, it is now the seat of the Russian government of the department, and is an important commercial point between Persia, Russia and Europe. One half of the town we found to be Russian and fairly modern, although comfort, in the sense that we know it in western Europe, is unknown; the other half of the city is particularly Oriental. Of great interest were our visits to the Persian and Tartar bazaars. Here there was no trace of European civilization and we seemed to be acting a part in the "Arabian Nights." Some of the streets are too narrow for teams, so we were compelled to tra-

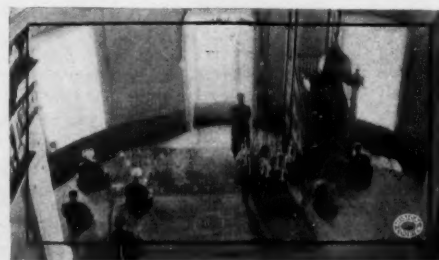


MRS. ABELL INSPECTING THE WARES OF AN ORIENTAL CARPET DEALER AT TIFLIS.

verse them on foot. Wares of every description were offered for sale in the open, for there are no closed shops like we have in western Europe. All business is transacted in the open. The people eat their meals and literally live in the open air. The Tartars are Mohammedans, although their women are not forced to wear the veil as rigidly as are Turkish women. The business of the Asiatic part of Tiflis, which is by far the larger part of the city, is in the hands of Armenians, Jews, Tartars and Persians. The Russian business houses are confined strictly to the European part of the city. The River Koor forms the natural boundary between the two divisions.

OPERA IN TIFLIS.

There is a very good theatre in Tiflis, which, with its Moorish style of architecture, makes a very picturesque



A RARE AND INTERESTING SNAPSHOT OF TARTARS WORSHIPPING IN THEIR MOSQUE.

This picture was also taken by Mr. Abell without the knowledge of the worshippers.

appearance. The entertainments here are mostly of the vaudeville type, but once in a great while Italian opera is given by a traveling third class French or Italian company. Concerts in Tiflis are very rare, but now and then a singer or virtuoso of note visits the town and reaps a rich harvest. Kussewitzky has been invited to give a series of ten concerts there with his orchestra. There is plenty of money in Tiflis, and the European inhabitants, who love music, are glad to pay any price to hear first class artists. Edouard Risler, the great French pianist, who was the so-



THE CZAR'S TEA PLANTATION AT CHAKVA, ON THE BLACK SEA, NEAR BATUM.

loist with Kussewitzky on the Volga tour, has accepted an offer to play in Tiflis on very flattering terms. In some of the places of amusement we found small Tartar bands of musicians such as are represented in one of the photographs reproduced. The second man from the left is playing an instrument that is something like a diminutive bala-



A GROUP OF PERSIAN DOCK HANDS PHOTOGRAPHED BY MR. ABELL AT BATUM.

ika. There are also gipsy bands of musicians that play for the gipsy dancing girls. The greatest form of entertainment in Tiflis, however, is the moving picture show. The town has a large number of theatres of this kind, in which dramas of every description are given. These theatres are all well attended.

THROUGH THE COUNTRY OF THE CIRCASSIANS.

Enchanting was our journey from Tiflis to Batum on the Black Sea, about 250 miles distant. This is one of the most beautiful rides in the world. On the left the vegetation assumes an almost tropical luxuriance. Figs, oranges, olives, pomegranates, maize and many other fruits, vegetables and grains grow almost without cultivation. There are magnificent forests of oak, maple, poplar and



A HEAVILY LADEN PERSIAN.

walnut, while vineyards are seen everywhere in great profusion. To the right the eye is delighted all day long by magnificent snow clad peaks of the Caucasian Mountains, which extend in all their grandeur right up to the coast of the Black Sea. The country, through which we now passed, is inhabited by the Circassians, whose women are world famed for their beauty. We saw many beautiful women and girls. Whereas the Georgians are mostly brunettes and Oriental looking, there are many blondes among the Circassians, and theirs is a more Occidental type of beauty. They have wonderfully expressive eyes and a more animated countenance than the Georgian belles. We were told thrilling tales of the raids made in former years



MRS. ABELL IN ARMENIAN CEMETERY, NEAR TIFLIS. Note the peculiar gravestones in the shape of coffins, and the crosses, proclaiming the Christian faith.

by Oriental despots among these mountain beauties for the purpose of replenishing their harems. The men, however, we found to be inferior to the Georgians in mien and bearing.

BATUM AND THE BLACK SEA.

Batum, the most important port of the Black Sea coast, is scenically the most beautiful harbor I ever saw. Girt in a semicircle by the high Armenian mountains, with the lofty Caucasian range clearly visible in the distance, it boasts of the most lovely combination of sea and mountains of any town that I know of. The location is far more beautiful than that of Monte Carlo or Nice, and, were it not so remote and inaccessible, Batum would be a world famous pleasure resort. The Black Sea belies its name, for we found its waters to be a lovely aquamarine blue. Batum is a small town, numbering only about 34,000 inhabitants. It is the most important port on the east

Pontic coast. It has an immense export in carpets from Persia, naphtha and petroleum from Baku, silk, cotton and



OUR BERLIN CORRESPONDENT IN AN ANCIENT TARTAR CEMETERY AT TIFLIS. The half moon proclaims the Mohammedan faith.

many other forms of merchandise. We saw in the harbor steamers from Odessa, Liverpool, Hamburg, Marseilles, Venice, Trieste, Alexandria, Constantinople and numerous other foreign ports.

After having heard for many weeks nothing but Russian and the many strange mountain tongues, it was a delight to hear again our native language spoken by the officers of one of the Liverpool coal steamers lying in the harbor. These officers, by the way, were astonished at



THE TWO TARTARS, GENTLEMAN AND BEGGAR, WITH OUR BERLIN CORRESPONDENT.

meeting American tourists in such a remote part of the world.

A RUSSIAN ENCAMPMENT.

The inhabitants of Batum are for the most part Armenians, but the Government officials are all Russians, and a large Russian garrison is maintained there. The soldiers

were bivouacked in the open, and we had a good opportunity to study their mode of life. They appeared to be a happy go lucky lot of men, and the discipline seemed much more lax than in the German army. A squad of soldiers were amusing themselves by performing the so called "little Russian" dance, which, as is well known, is



VEILED TARTAR WOMEN OF THE MOHAMMEDAN FAITH. Photographed by Mr. Abell in the ancient Tartar Cemetery. The picture was taken without their knowledge, for the Tartar women never allow themselves to be photographed.

executed in a squatting position, the legs being brought into use from the knees only.

THE BEAUTIFUL ENVIRONS OF BATUM.

We spent five days at Batum, devoting some of the time to exploring the enchanting environments. Most beautiful was a trip in an open carriage over mountain roads to Chakva, about 15 miles to the east of Batum, some distance back from the sea, where the famous tea plantation



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of the Czar is located. Beautiful beyond description were the views over the sea and the distant mountains, which we had on our way up. The scenes were so impressive that even our driver, a dull witted, illiterate Russian, was several times forced to exclaim: "Ochen harasho, ochen harasho" ("very beautiful"). The tea plantation itself, the first one we ever saw, was of great interest to us, particularly as the first harvest had just begun, and we were enabled to see the whole process of picking and curing the leaves. The Czar owns 50,000 acres of ground here, only 1,500 of which, however, were under cultivation. The head man of the plantation was a Chinaman, a wide awake, clever, energetic man, quite different from most Chinamen. He spoke quite good English and was very courteous to us. The workmen in the tea establishment were Russians and Armenians, but the tea pickers were all gypsies, whole families being employed. The gypsy girls were for the most part very beautiful, but indescribably dirty. The tea that is grown on this plantation of the Czar is considered to be of a superior quality and brings high prices in Russia.

At Chakva we also found some very fine bamboo groves, as it is a semitropical country.

THE TRADITIONS OF THE ARGONAUTIC EXPEDITION.

The term Batum is the corruption of an ancient Greek word meaning "deep harbor," a name that was given the place by the Argonauts, for that famous mythological story really had a historical background. In Batum to this day traditions exist concerning this most ancient of maritime expeditions. It seems that in remote ages, long before the Trojan War and the time of Homer, a party of Greeks actually sailed across the Black Sea to the mouth of the river, which flows into the sea close to the harbor of Batum. The ancient Greeks called the district Colchis. In the sands on the bed of this river near its mouth they discovered gold, which they took back with them to Greece, and this gave rise to the myth of the golden fleece. I was keenly interested in tracing the old traditions and hearing the accounts of this famous voyage on the spot itself, where the ancient Greeks landed. To this day the coat of arms of the province of Batum is a golden fleece.

Two Pennsylvania Cities' Tribute to Mrs. Zerbe.

Florence Wiley Zerbe, soprano, enjoys a delightful popularity in western Pennsylvania, as the appended press opinions indicate:

Mrs. Zerbe's fine soprano voice, which always delights, was no exception last night and she was called upon for encores with each reappearance. Her selections were varied and the voice was delightful, to say the least, in all.—Oil City (Pa.) Venango Herald.

With a splendid voice of most unusual sweetness and strength, Mrs. Zerbe has a manner in her work that stamps her as one of the best sopranos in this part of the country. Her enunciation is almost perfect, making her singing unusually enjoyable.—Oil City (Pa.) Blizzard.

Mrs. Zerbe has a big, glorious voice of wonderful power and sweetness and, together with an unusual interpretative ability, is one of the most enjoyable singers Oil City music lovers have heard.—Oil City (Pa.) Derrick.

Mrs. Zerbe captivated the little folks with "Mistress Mary," by Gaynor, which she rendered in a charming manner, and her other selections were enthusiastically received, not only by the children, but by the adults.—Franklin (Pa.) Evening News.

Mrs. Zerbe, whose beautiful soprano voice is thoroughly appreciated by Franklin and Oil City audiences never sang with more feeling or charm. She was encored again and again.—Franklin (Pa.) Herald.

Mrs. Zerbe is no stranger to Oil City audiences and she is always accorded a splendid reception. Her sweet voice was never heard to better advantage than in the numbers rendered last evening. She

was heartily encored and responded with several delightful popular selections.—Oil City (Pa.) Blizzard.

Mrs. Zerbe's sweet soprano voice was heard to advantage in a varied program of light and heavy numbers.—Oil City (Pa.) Derrick.

Mrs. Zerbe possesses a rich, clear voice of wonderful sweetness and purity. Her enunciation was perfect and her dramatic interpretation of the various numbers revealed consummate art and skill. . . . The entire program was faultlessly presented from memory, revealing the fact that Mrs. Zerbe possesses not only a remarkable voice, but mental gifts of the highest order.—Franklin (Pa.) Evening News.

Mrs. Zerbe's work is too well known to Franklin audiences to require comment. She possesses a mezzo-soprano voice of rare power and beauty. . . . That her splendid work was thoroughly appreciated by the audience was shown by the hearty encores which she received.—Franklin (Pa.) Evening Herald.

Mrs. Zerbe's part in the program was carried throughout in a manner to increase her already high standing as a mezzo soprano.—Franklin (Pa.) Herald.

The Husses Preparing for Busy Season.

Mr. and Mrs. Henry Holden Huss will return to their New York City residence about October 6. They have been spending the summer at their cottage, on the side of South Mountain, on Lake George, N. Y., resting and preparing new programs for their Western and Southern tours.

Mr. Huss has accepted no pupils this summer, with the exception of Efreim Zimbalist, who has been studying theory and composition with him since July, and will continue to do so this fall and winter.

Mr. and Mrs. Huss recently gave an artistic musicale at their lovely and picturesque studio, which is a separate building near their cottage. Mrs. Huss sang exquisitely some new songs of her husband's, and some old English songs. Mr. Huss played with his usual mastery two new concert etudes and a valse which he recently wrote for his friends, Godowsky, Rudolph Ganz and Harold Bauer, and one of his very talented younger pupils, Ethel Thompson, did her distinguished teacher great credit with her musical playing of Bach's C minor prelude and fugue, the Gluck-Brahms gavotte, two Chopin preludes and her teacher's prelude and impromptu, both in D major.

Miss Huss sang very effectively Tschaikowsky's "Nur wer die Sensucht kennt" and Huss's "Home They Brought Her Warrior Dead," a noble and impassioned song.

Louis Arthur Russell's Summer Lectures.

Louis Arthur Russell, of Carnegie Hall, New York, during his two summer courses of "Russell Method Classes" in the College of Music, Newark, and the Dominican Academy, Caldwell Highlands, N. J., has supplemented the regular courses with a series of lectures at each place.

One of the most interesting of the lectures was on the subject of "The Embellishments of Music," on which subject Mr. Russell is considered a high authority. His book on the subject, published by Theodore Presser, is the most exhaustive study of the subject in the English language, accepted as the American authority on grace notes by such distinguished musicians as Dr. Hugh Clark, Jaroslaw de Zielinski, composer and author; Berthold Tours, English composer; George C. Gow, of Vassar College, and thousands of teachers who use the book for reference and in teaching.

Mr. Russell's illustrated lectures on this much neglected subject are interesting and illuminating, tracing the history of "graces," with their names in English, German, Italian and French, their uses from the time of Couperin, Scarlatti and Bach through Haydn, Mozart and Beethoven to Chopin, Schumann and Liszt to the present day. The vagaries of contemporary use of ornamentation in music; the necessity for certain of the graces in the classic period because of the weak sustaining powers of the instrument; the contradictory uses of graces by Chopin; the singer's use of "grace notes," especially in recitative, and the present day uses of these embellishments, all made interesting part of Mr. Russell's address, which was enlivened by practical illustrations, significant anecdotes, etc. Among other subjects in these lectures were: "English Diction," "The Body of the Singer," "The Study of Rhythm," "The Elements of Musical Expression," "The Development of Hand and Arm Weight Touches in Pianoforte Playing" and "The Balance of the Psychic and the Physiological Forces in Singing," all of these subjects being among Mr. Russell's specialties as a teacher. Some of these subjects are announced for Mr. Russell's Manhattan series this winter.

Indiana (Pa.) Normal School's

Year Book an Artistic Production.

Another year book, for it is by far too handsome a piece of work to be designated as a catalogue, has been issued by the Indiana Normal School of Pennsylvania. The book, which is printed in shades of blue and gold, contains 128 pages of interesting reading material. It must be a difficult matter to compile so excellent a book for circulation each year, but it is a task which evidently fails to daunt the ingenuity of those who have this matter in charge.

James E. Ament, A. M., Ph. D., LL. D., is the principal of this school, and he is supported by a splendid faculty of some fifty odd members, who help to maintain the high efficiency standards of this institution.

The book contains a brief history of the school and a chapter on material equipment, one on student organizations and a word regarding expenses, etc. There are courses in art, music, commercial work and a special training course, in addition to the regular course. The book is profusely illustrated with pictures of the buildings, the grounds, and the students, which do much to enhance the value of the work, since they are of a character to invite a closer examination on the part of those contemplating a college course.

Although this school is located in Pennsylvania, there are students from as far west as Nebraska, as far east as Massachusetts, as far south as North Carolina, and some even from South America and Cuba.

An idea of the influence which this college enjoys may be gained when it is stated that its graduates are now located in forty different States in the Union, and may also be found in Canada, England, Egypt, South China, West Africa, Mexico, Australia, Panama and Java.

Worcester Musicalettes.

Worcester, Mass., September 20, 1915.

Two benefit concerts last week gave Worcester music lovers the opportunity of hearing A. Shahe-Mooradian, tenor, who recently came to this country from Paris, and Stanislaus Simkus, of Vienna, pianist-composer. Mr. Mooradian presented a program of Armenian music and Professor Simkus the lore of Lithuania in verse and song, including a number of compositions conceived while studying at the University of Warsaw. Both concerts, although given on the same night and within a short distance from each other, drew large audiences.

SYMPHONY ORCHESTRA CONCERTS.

The Worcester Symphony Orchestra, Daniel Silvester, conductor, is planning an ambitious series of concerts for this season. Rehearsals began Sunday and will continue weekly throughout the winter. The public will be admitted to them and suggestions as to program and numbers to be played will be welcomed by Conductor Silvester. An-

nouncement of the works to be presented this winter is withheld for the present.

BOSTON PIANIST AT CONSERVATORY.

Daniel Hultman, one of the members of the Hultman Concert Company, which gave a series of concerts in New England during the summer, has been engaged to sing in New Haven, October 3, at the Apollo Club concert. The New Haven Symphony Orchestra will play. Marie Sundelius also will be a soloist.

A new member of the faculty at the Hultman-McQuade Conservatory of Music, is Louis Schalk, of Boston, who will work with Albert Morosini in the vocal department. Mr. Schalk was director of the music department of the Worcester Woman's Club last year. PAUL PERRY.

Marion T. Marsh Opens Season.

Marion T. Marsh, the young American concert harpist, reopened her studio at 769 Carroll street, Brooklyn, on Monday, September 20, where a large class of old and new pupils awaited her arrival.

Miss Marsh spent a particularly enjoyable summer at her country home in the Thousand Islands, where the usual summer sports engrossed much of her time.

Despite these diversions, Miss Marsh found time to teach several pupils all summer, and to prepare programs for her public appearances during the 1915-16 season. A

MARION T. MARSH IN INDIAN COSTUME.



MARION T. MARSH AND SISTER.

number of these concerts will take place within the next few weeks.

The accompanying snapshots of Miss Marsh were taken at the Thousand Islands. The one in Indian costume shows her in truly American garb. In the other she is at the harp, and her sister is posing for the opening steps of a dance, which she composed to the music of J. S. Bach's well known gavotte in B minor.

Seattle Lauds Whitehill.

Clarence Whitehill, baritone of the Metropolitan Opera Company, recently was heard in Seattle, Wash., in joint recital with Kathleen Howard, the contralto. Regarding the concert, there appeared in the Seattle Town Crier of September 11 this notice: "A beautiful program it was from first to last and beautifully sung. . . . Mr. Whitehill, who is a great favorite here, more than maintained his reputation as one of the finest living baritone singers. His artistry was delightful, and in all his songs, which ranged from the popular Prologue of 'Pagliacci' to the folksong, that he was compelled to repeat, there was always a warm musical quality of tone. The 'Egyptian War Song,' by Henry Hadley, was one of the most striking numbers on the program, full of fire and wonderful harmony." The Seattle Times spoke of Mr. Whitehill as "the eminent American baritone, whose fame here and abroad rests on his great interpretations of Wagnerian roles," and further stated that his singing of Massenet's "Touraine" provided a revelation even to Mr. Whitehill's most sincere admirers.

Bruno Huhn Has Resumed Teaching.

Bruno Huhn, pianist, composer, accompanist and pedagogue, has resumed his teaching activities. Mr. Huhn is now located in his handsome new studios at 41 West Forty-fifth street, New York.

THE HUMAN MIND

when considering any specific subject is apt to connect some famous name with it. This habit is especially marked when applied to musical matters. Thus a symphony immediately suggests the name of Beethoven, an Opera the name of Wagner, a Rhapsody the name of Liszt, and a Piano unconsciously suggests the name of Steinway.

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ALSO PIANOS FOR RENT

MUSIC ONE OF THE PRINCIPAL ATTRACTIONS AT THE PANAMA-PACIFIC EXPOSITION.

Attendance to Date Exceeds Twelve Million Mark—Summary of Musical Events—Musical Activities in San Francisco.

San Francisco, Cal., September 19, 1915.

The attendance at the San Francisco Exposition has already passed the 12,000,000 point. With practically two months yet to go the total attendance credited to the exposition at St. Louis of 19,000,000, in round numbers, may be approached. At any rate, the power of music, and the strong hold on the public possessed by music, is exemplified very largely by the gate attendance in this city. There is not an hour in the day when musical sounds are absent, either in the palaces, the courts, the band stations, the foreign and State buildings, the exhibition headquarters of the larger concessions, the festival hall, and so on.

So far the Exposition has had the thirteen concerts of the Boston Symphony Orchestra in the festival hall, under the direction of Dr. Muck; three concerts personally conducted by Saint-Saëns; two performances by Paderewski, one a recital and the other a concert with the Exposition orchestra; symphony concerts under Hagemann and others.

Fully 75,000 persons have paid admission fees to hear music in the festival hall and several millions of auditors

have been present at band concerts, etc., including organ recitals. The organists make up a roll of prominent instrumentalists, including Edwin Lemare, England; Samuel Baldwin, Arthur Hyde, Clarence Dickinson, J. W. Andrews, R. K. Briggs and D. Phillippi, all of New York; also Clarence Eddy, Charles Heinroth, of Pittsburgh; Ernest Kroeger, of St. Louis; Charles Galloway, of St. Louis; W. J. Gomph, of Cincinnati; Sidney Durst, of Cincinnati; H. P. Jepson, of Yale University; J. T. Quarles, of Cornell University; John Doane, of the University of Chicago; George W. Andrews, of Oberlin College; Sumner Salter, of Williams College; Mr. Davison, of Harvard University; Warren D. Allen, of the University of the Pacific; Palmer Christian, of Chicago; Uda Waldrop, Otto Fleissner, Ray Hastings and Wallace Sabin, of San Francisco, the latter being official organist of the Exposition; Dr. Louis Eaton, of Stanford University; Dr. B. G. Kingsley, of England; J. P. McClellan, of Salt Lake City; Harold Gregson, of New Zealand; H. L. Vibbard, of Syracuse; Tertius Noble, of New Zealand; W. L. Farrmann, F. S.

Adams and James D. D. Comey, all of Boston; Dr. O. Connell, of San Francisco; F. W. Goodrich and Hamlin Hunt, of Pennsylvania; A. D. Jordan, London, Ontario; Frank Chubb, Vancouver; A. J. C. Bayley, San Francisco; Mrs. A. Stoddard, Portland, Ore.; J. P. Davis, of Joliet, Ill.; F. W. Goodrich, of Portland, Ore.; Lucien Becker, of Portland, Ore.; H. Schennit, City Auditorium, Milwaukee; Dr. Chase, of Sewickley, Pa. Many of the organists have played a series of concerts.

The attendance at the Boston Symphony Orchestra concerts alone totaled 15,000. It is estimated that the attendance at the October music festival will total 25,000 auditors, with performances of Verdi's "Requiem," "Elijah," the Kreisler concert and the artists' concerts, with Emmy Destinn, Grace Bonner Williams, Florence Mulford, George Hamlin, Earl Cartwright, Frederic Martin, Fritz Kreisler as soloists; Max Bendix and Emil Mollenhauer as conductors; Wallace A. Sabin, organist; the Boston Band of sixty-five, the Exposition Orchestra of one hundred, enlarged for the occasion, and a chorus of large size.

Among the significant events of the season was the American composers' concert, when works of the following American composers were performed: Horatio Parker, Ernest R. Kroeger, Carl Busch, Mrs. H. H. A. Beach, Frederick Stock, Mabel W. Daniels, W. J. McCoy, George W. Chadwick, many of whom conducted their own works.

"The Messiah," "Creation" and "Stabat Mater" have been performed, with Stewart, Allen, and Steindorff conducting.

The band concert features, naturally enough, have been largely attended; so have the daily and nightly concerts of the Exposition orchestra in the Old Faithful Inn, and numerous concerts of the same orchestra in the festival hall.

There have been large massed band concerts, three or four bands playing simultaneously under one director, in one or another of the Exposition courts. Sousa had sixty-five performers, the Philippine Constabulary Band ninety, the entire season; the Boston Band, under Mollenhauer, sixty-five; Thavin's Band from Chicago, fifty; Cassassa, with forty; Pelz, with forty. The Exposition Orchestra has had eighty performers during the entire season. The Exposition Orchestra will have given close to 600 concerts prior to the final closing of the Exposition gates in December.

NOTES.

Mme. Galski will be in California from November 13 to December 12, and in Oregon from December 14 to December 20.

Matja Niessen-Stone, who was the soloist at the symphony concert in the festival hall, Sunday afternoon, September 12, caused a sensation by her splendid singing of a Gluck melody and recitative from "Orpheus and Eurydice" and Bemberg's aria of "Death of Jeanne d'Arc."

Olga Steeb, pianist, was the soloist at the symphony concert at festival hall, Sunday, September 19. The concert was conspicuously good. Olga Steeb played with characteristic skill and finish.

William Dallam Armes chairman of the musical and dramatic committee of the University of California has publicly complimented a local song writer, John Leechman, concerning his compositions that were sung recently at the Greek Theatre weekly "half hour of music." The songs are very melodious, in good form and abounding in sentiment.

Gaudenzia Salassa was heard at the first meeting of the Pacific Musical Society, September 15. He sang an aria from "Don Carlos" and the Prologue from "Pagliacci." Redfern Mason writes: "I am prepared to believe that his voice is only an echo of the glorious organ that it was once; but his art is still young, and he can give a depth of meaning to Leoncavallo's great number that not one of our younger singers with whom I am familiar is able to emulate." The other performers were Viola Ellis Krake; Arthur Conradi, violinist, with M. M. I. Myers and Walter F. Weazel as accompanists.

At the half hour of music at the Greek Theatre, Berkeley, on Sunday, September 19 Nelly Laura Walker sang Zuni Indian songs, composed by Carl Troyer, of San Francisco. She was warmly applauded on account of her voice and also her dramatic ability.

Mrs. Robert M. Hughes, Hother Wismer and Uda Waldrop assisted Johannes Poulson at a recent recital at the festival hall. The event was very successful.

An illustration of the Faellen system was given recently by John C. Manning, of the Manning Conservatory of Music, at the Sequoia Club, assisted by pupils. The local papers speak well of it.

The Melba season of three recitals was opened on the afternoon of September 19, with a great audience, at the Cort Theatre, and with unbounded enthusiasm. The Melba dates include September 19 and 26 in San Francisco and September 23 in Oakland. The formal program for the opening recital in this city comprised the "Mad Scene" from "Hamlet"; the aria, "Depuis le Jour," from "Louise"; a Mimi farewell aria from "La Boheme," an aria from "La Tosca" and the waltz song, "Thus Blooms the Rose," by Ardit. Arrangements were made to repeat the same program in Oakland. The closing recital program

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was made to include "Ah fors e lui," from "Traviata"; the "Ave Maria," from Verdi's "Othello," and other operatic excerpts and songs. The opening recital, today, was a tremendous success.

Walter Handel Thorley gave a very largely attended piano matinee recital, September 19, at the Greek Theatre of the University of California. His selections included a caprice by Irene Edwards of Christchurch, New Zealand, which was heard for the first time in the United States; two compositions of his own, "Written in a Lady's Album" and "Valse Fantaisie," and the Chopin ballade in A flat. Mr. Thorley, who formerly lived here, prior to a prolonged residence in Europe and Australia as orchestral conductor and organist, was warmly welcomed, and his performance occasioned repeated recalls.

DAVID H. WALKER.

Aline van Barentzen in Newport.

On Friday evening, September 17, Aline van Barentzen, the young concert pianist, gave a musicale at the home of Mrs. Frank Vanderbilt in Newport.



ALINE VAN BARENTZEN AT THE FOOT OF THE FORTY STEPS IN NEWPORT.

The accompanying snapshot of Aline van Barentzen was taken at the foot of the Forty Steps, Newport, R. I.

Spiering at New York College.

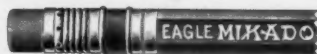
In a recent issue of the MUSICAL COURIER a typographical slip made this paper responsible for the statement that Theodore Spiering, the violin pedagogue, is one of the masters at the "New College of Music." The institution meant was the New York College of Music.

Bristol to Return to Work October 11.

Frederick E. Bristol, the New York vocal teacher, will resume teaching on Monday, October 11, at his studio, 143 West Forty-second street.

L. M. Ruben Back Again.

L. M. Ruben has returned from a prolonged summer vacation to his office at 43 West Ninety-third street, New York.



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York, where he is busy in the interests of a number of foreign artists for this season.

D'Aubigné Still Active in Paris.

Here are some extracts from a letter just received at the MUSICAL COURIER offices from L. d'Aubigné, the well known Paris teacher of voice, among whose pupils is numbered Felice Lyne, prima donna soprano, whose successes in this country and abroad have been numerous and who has just been engaged for Max Rabinoff's Boston Grand Opera Company.

"I have really done well this summer. But for the terrible Lusitania disaster I should have had my house full. That cut off the Americans, but I have had a number of English. At present I have working with me, Misses Koss, Klein, Goodenough, Mrs. Dawley, Miss Dawley and the English baritone Windram. My pupil Slawson, who has



A WARTIME GROUP AT THE VILLA D'AUBIGNE, SEVRES, NEAR PARIS.
(M. d'Aubigné seated with hat on.)

been singing in Italy under the name of Berici, has come back for a second period of study bringing with him two of his comrades, Maude Garnett and the baritone of the company. Among others here are Mrs. Smith, Mrs. D. O. Hickey and Mrs. Gould. I only go in to my studio in Paris three afternoons a week, thus I can give all of my time to the pupils who are here in my house at Sèvres. They are doing finely. I expect to take up all of my regular classes in October, and shall have the same teachers as before assisting me in the acting, French diction and coaching. Anna Klein will accompany my lessons as last season. I have not lowered my prices on account of the war, but I do give all the pupils in the house daily lessons instead of three times a week as formerly. I am in hopes that President Wilson may solve the submarine problem soon and that some of the pupils who had engaged time for this summer will decide to come over."

Merle Alcock at Worcester Festival.

Merle Alcock, contralto, who has been engaged to appear as soloist at the Worcester (Mass.) Music Festival next month, sang some of the incidental music in connection with the three Greek plays which Margaret Anglin gave recently in the Greek Theatre at Berkeley, Cal. In the resumé of the performance of the Medea of Euripides, the San Francisco Bulletin remarked: "The singing of Merle Alcock was very beautiful, even if, strictly speaking, it did not belong in the drama."

While she was in the West, Mrs. Alcock also sang at a Wagner concert given by the Exposition Orchestra in the Festival Hall of the Panama-Pacific International Exposition. She sang an aria from "Rienzi," regarding which the San Francisco Examiner remarked: "There was a vocalist, Merle Alcock. She sang Adriano's aria, sang it with beauty of tone and interpretative breadth. I wish we might hear Mrs. Alcock again." Concerning the same concert, the San Francisco Chronicle said: "Merle Alcock, whose pleasing voice added to the charm of the Greek revivals at Berkeley, sang Adriano's aria from 'Rienzi' with dramatic effectiveness."

Soprano (singing shrilly)—"If only I could fly."
Grouchy Listener (at concert)—"Me too."

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De Treville's Folksong Collection Saved.

Yvonne de Tréville, who throughout the year has been much worried over the possible loss abroad of her valuable collection of folksongs of the many nations where she has sung, was this week reassured by a letter received from the American Legation in Brussels, and transmitted through the State Department at Washington, saying the collection was intact.

During her ten years' career abroad the prima donna, while singing in Russia, France, Germany, Sweden, Roumania, Hungary, Finland, Poland, Spain, Bohemia and



YVONNE DE TREVILLE.

Austria, to mention only a few countries at random visited by her, has made it a rule to go into the cottages of the peasants, the real "folk," and attend the weddings or fairs of the people and to get, first hand, their popular songs.

In many instances she has had to resort to subterfuge to persuade the sly songstress to repeat a phrase.

Once, following the sound of a beautiful rhythmic chant, she discovered a young Transylvania girl selling fruit. It was not the much traveled fruit that Miss de Tréville wanted, but that song; so, hastily pencilling the five lines of a music bar on the back of a letter, she offered to buy the fruit if the black eyed Roumanian would repeat the song while she jotted it down.

The prima donna laughs as she tells how each note represented a withered apple, bought at a fancy price from a sly, but shrewd Roumanian peasant in the Transylvanian town of Koloszar.

Almost every one of those precious manuscripts has its interesting history, not the least among them being those sung before King Oscar of Sweden which were taught her by Christine Nilsson, the greatest Swedish singer after Jenny Lind.

Miss de Tréville uses this latter song in her famous costume recital, "Three Centuries of Prime Donne."

Wilbur A. Luyster's Sight Singing Classes Are Being Organized.

Under the direction of Wilbur A. Luyster, the people's Chevé singing classes will open their nineteenth season at the Academy of Music, Brooklyn, on Wednesday evening, September 29, at 8.15 o'clock. An opportunity will be given on this occasion for all interested in music, whether teacher, student, artist or any one wishing to be able to play or sing, to attend this opening lesson. This is given to show the simplicity of the Galin-Paris Chevé system, taught by Mr. Luyster in these classes, and will enable every one present to sing at sight from the staff and also to sing and carry either part of a two part exercise.

Mr. Luyster is a sight singing specialist and an authorized representative of this system. He has taught with distinct success in the best of musical institutions, being for eight years director of sight singing for the Metropolitan Opera Company, nineteen years with the Brooklyn Institute of Arts and Sciences, the same with the New York College of Music, the German Conservatory of Music, and for five years Mr. Luyster taught in and graded the Chevé system for the parochial schools for New York State, after he had given exhibitions of the results before Catholic school boards. The system is now being taught in schools all over the country by his teacher pupils.

The regular courses will be held at the Art Building, 174 Montague street, Brooklyn (one block from Borough Hall subway station), on Tuesday evenings at 7.30, beginning

October 5, for beginners without voice trial or any questions being asked.

A semi-advanced course, or second year class, will be held Tuesdays at 8.30 p. m., also beginning October 5.

The special advanced class will convene on Thursdays at 8 p. m., beginning October 7.

Although in connection with the Brooklyn Institute of Arts and Sciences, also the Brooklyn Teachers' Association, these classes are open to the public, and any one may join who is over sixteen years of age.

The New York Galin-Paris-Chevé School of Sight Singing conducted by Mr. Luyster for private and afternoon classes, which has been located at 64 East Thirty-fourth street, has removed, because of building reconstruction, to 220 Madison avenue, between Thirty-sixth and Thirty-seventh streets, where classes are being formed to begin work early in October.

W. R. Macdonald Assumes New Position.

The entrance of W. R. Macdonald into the ranks of music managers will be welcomed by artists and musicians in Boston and New England. Mr. Macdonald was the popular business manager of the Boston Opera Company during its entire existence, and is now associated with Max Rabinoff in the reestablishment of permanent grand opera in the Hub, where he has been instantly successful in recreating a unanimous and enthusiastic interest in the Rabinoff-Pavlowa combination.

Not content with the activity involved in promoting the Boston season of opera, Mr. Macdonald has opened a clearing house, so to speak, at Steinert Hall, 162 Boylston street, for concerts, musicales, recitals and private entertainments, and artists desiring engagements. Questioned why he had taken over this additional work, Mr. Macdonald told a representative of the MUSICAL COURIER: "This activity is not one which I have sought, but rather which has been forced upon me by the numerous requests from artists and musicians to undertake their management in Boston and New England. With the opening of such a bureau in Boston it does meet a real need, as evidenced by the fact that constant demand is made upon me to furnish artists by persons who naturally turn to one who was the business manager of their own opera house."

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Artists in Philadelphia Vaudeville.

In recent years some of the vaudeville stage successes have fallen to vocalists and instrumentalists of established reputation. Considering this tendency it is not at all surprising that the Apollo Quartet, composed of Emily Stokes Hagar, soprano; Marie Stone Langston, contralto; Henry Gurney, tenor, and David Griffin, baritone, should appear as one of the attractions at B. F. Keith's Philadelphia theatre last week.

This well known group of vocalists appeared in an act staged by Edward S. Grant. Though all have done their turn at opera they did not attempt histrionic honors on this occasion. Their act, called "A Song at Twilight," approximated the conditions of the concert stage. In a pleasing setting of which this title is suggestive, they gave a varied program that included the spinning quartet from "Martha," a "Lucia" excerpt, and several selections of a popular nature. The act was well received throughout the entire week.

During the previous week the Keith bill was featured by the first Philadelphia appearance of G. Aldo Randegger, a pianist of ability. Liszt's "St. Francis Walking Upon the Waves" and a Chopin nocturne were the principal numbers in his too brief offering. In response to numerous recalls he gave a gavotte in the ancient style of his own composition. Randegger's art is characterized by a technical facility which found no difficulties even in the Liszt number.

H. T. Jordan, manager of this theatre, is authority for the statement that nowhere on the Keith circuit do musical acts such as these receive so great favor as in Philadelphia. This condition is so pronounced, he said, that it is a determining factor in the composition of the weekly programs.

Albert Spalding to Play in Kansas City.

Albert Spalding has been engaged to appear on Myrtle Irene Mitchell's course in Kansas City, Mo., in joint recital with Andrea de Seguro, on March 3, 1916.

Burton Colver with Wm. Knabe & Company.

Burton Colver, who is well known to many musicians of national prominence, is now connected with the Knabe

Warerooms, at Fifth avenue and Thirty-ninth street, New York. He is at the head of the Stoddard Ampico department of the Knabe Warerooms, the Stoddard Ampico being an art reproducing piano, which can also be used as a regular player piano rendering the standard eighty-eight note rolls, or as a manual piano.

Lucile Lawrence as Others Saw Her.

Like many other American prima donnas, Lucile Lawrence is spending the first summer in many years in her own country. That she is happy one will decide immediately from the accompanying photographs.

It is interesting to note in the appended notices the regard in which the Italians hold "La Lawrence."

Regarding "The Girl of the Golden West":

The part of Minnie was, with most fortunate choice, entrusted to Lucile Lawrence. This artist seemed created for the strong Belasco drama, which she has really made a specialty. She succeeded in obtaining effects of real tragic power worthy of the greatest living actresses. Her voice, of the very highest quality, is used by her

LUCILE LAWRENCE CANOEING.



LUCILE LAWRENCE IN THE GARDEN.

with great mastery and profound sentiment, full of power and sweetness alternated in a most knowing manner in her singing; always limpid, colorful and intensely expressive. The public bestowed on her its warmest, most affectionate and deserved manifestations of appreciation.—Idiale, of Novara.

All the weight of the opera falls on the shoulders of the protagonist, and the tessitura of the part could not possibly be more difficult. Lucile Lawrence succeeded in doing all anyone could possibly do with the role vocally. Her voice, of beautiful timbre, caressing and pure, always finds its way to the hearts of the spectators. Dramatically the part of Minnie could not have been bettered. La Lawrence penetrated all the complicated psychology of the heroine whom she had to represent, and in the tragic and terrible poker scene she knew how to communicate desperation, martyrdom and finally the convulsive joy of the soul of Minnie to her public.—Provincia, of Cremona.

Regarding appearances during the Verdi Centenary:

The dramatic duet of the second act quickly revealed the great value of the two interpreters, Lucile Lawrence and Marguerita d'Alvarez, as Aida and Amneris—two artists who certainly do not need presentation, because their names have already risen high on the wings of Fame. On the banks of the Nile, in the fantastic moonlit grove, we actually felt the tumultuous passion in the soul of Aida interpreted with majestic art by La Lawrence. She sang magnificently the aria "O patria mia" and with Polese gave the dramatic scene between Aida and Amonasro in a marvellous manner.—Cronaca Pre Alpina, of Varese.

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BOSTON POST, SATURDAY, APRIL 26, 1913

Woman Electrifies Symphony Audience Miss Schnitzer Gives Remarkable Demonstration of Virtuosity in Liszt's E. Flat Concerto

Yesterday afternoon a Boston Symphony audience in Symphony Hall was treated to the legitimate pleasures of Dr. Muck's masterly interpretation of Beethoven's fourth symphony and the quite unhalloved joy which was consequent upon the performance of Liszt's E flat piano concerto by Miss Germaine Schnitzer, Miss Schnitzer.

provided the patrons of these concerts with more sensations than they had experienced probably, in as many months.

And this was one of the few occasions when a brutally overplayed composition received its due. Only one performance of the E flat concerto, out of the dozens which have been given in this city of late years, is to be ranked at all with the performance of yesterday afternoon. This was in 1906, the year in which Miss Schnitzer first appeared in Boston, when Dr. Muck and Moritz Rosenthal, twin souls that they were, played the concerto together and electrified their audiences.

Overwhelmed audience. That sensation was, if anything, eclipsed by the effect of yesterday. Dr. Muck's interpretation of the concerto was a masterpiece.



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SALT LAKE CITY'S FAREWELL TO JONAS.

Alberto Jonas Fêted.

When Alberto Jonas left Salt Lake City recently, where he held summer classes for two months, his going was attended with signal honors, as will be seen from the pictures shown herewith. One of them represents the Jonas pupils together with the city band, which serenaded the departing master, and the other represents the banquet table where he was dined and toasted royally, following the more formal exercises which marked the day's proceedings. The Jonas piano course in Salt Lake City was one of the most important educational movements ever fostered there. Mr. Jonas will return to the Mormon State next summer, where a tremendous class already is in prospect for him. At the present moment the busy peda-

whose activity here will live and thunder down thru the ages of time."

MUSIC IN PORTLAND, ORE.

445 Sherlock Building,
Portland, Ore., September 18, 1915.

Portland's music season opened on Tuesday evening, September 14, when Katherine Ward Pope, an Oregon girl, appeared in recital at the Hotel Multnomah. Her program included groups of French, German, Italian and English songs. Mrs. Pope's interpretations were scholarly and met with the enthusiastic approval of the large audience. She presents a charming picture as she sings. Mrs. Pope, who was formerly at the head of the vocal department of the University of Oregon, has been studying for grand opera in New York, where she has a number of concert engagements for this season. Florence McMillan, pianist, of New York, assisted. She proved to be a musician of worth. Mrs. John Claire Monteith managed the recital.

These organizations resumed rehearsals this week: The Apollo Club (seventy-five male voices), William H. Boyer, director; Portland Amateur Orchestral Society (forty-five instruments), William Wallace Graham, conductor; Orpheus Male Chorus (forty-six voices), William Mansell Wilder, director, and the Portland Oratorio Society, E. Maldwyn Evans, director.

Steers & Coman, the enterprising local managers, have booked the following attractions for their fifteenth annual series of subscription concerts: Fritz Kreisler (September 27), Emmy Destinn, the Kneisel Quartet, Johanna Gadske and Moriz Rosenthal.

W. Gifford Nash, a Portland pianist, has been appointed dean of the music department of the Montana State College, Bozeman, Mont. Aaron H. Currier, also of Portland, will take charge of the vocal school of that institution. Portland will miss these progressive musicians.

G. E. Griffith, who was recently united in marriage to Olga Golberg, composed his own wedding march. Mr. Griffith is secretary of Eilers Music House. Dr. Emil Enna, pianist, conducted the orchestra, which played the wedding march. The writer wishes Mr. and Mrs. Griffith much joy.

The MacDowell Club (Mrs. Thomas Carrick Burke, president) will open the season on Tuesday afternoon, September 21, when Marion Bauer, of Portland and New York, will offer a program of her compositions.

Among the rising young singers of Portland must be mentioned Mrs. R. W. Schmeer, a pupil of Delia M. Valeri, New York.

Dr. Emil Enna, pianist, and Charles South, violinist, are occupying their new studio, 617 Eilers Building.

The first concert of the Portland Symphony Orchestra this season will take place on Sunday afternoon, October 17.

Jeanne Jomelli, formerly of the Metropolitan Opera Company, New York, has opened a vocal studio at 245 Douglas place, Portland.

Kathleen Lawler, soprano, who has been passing her vacation here, will leave this evening for New York.

JOHN R. OATMAN.



BANQUET TABLE SHOWING THE NAME "JONAS" IN THE REAR.

The letters, made of flowers, were six feet high.

gogue is teaching at the von Ende School of Music and instructing several dozen private pupils as well.

At the banquet fifty-four musicians handed him a scroll which they had signed. It read:

"To Jonas & Peer.

"We are full of appreciation of the wonderful genius and the masterful soul so ripe and beautiful in its perfected stage of mortal existence. We are thirsting to drink of the atmosphere which such power gives off. To be in the presence and enjoy the association of one whose pulse and human soul reach out and join the throb of eternity is a privilege which fills every heart with a deep sense of gratification. We, as students of the divine art, worship at the shrine of such consummate mastership, whose influence is an inspiration and lifts us higher and higher until we too may feast in perfect harmony with the world of art.

"Believe us, we are indeed proud of the privilege to associate with you and ever will remember Alberto Jonas,

Metropolitan Claims Anton Hoff.

Anton Hoff, formerly assistant conductor at the Metropolitan Opera and coach and accompanist for Mme. Schumann-Heink at her recent concert appearances, spent his



A MUSICAL TRIO.
Alfred Hertz, Anton Hoff, Mme. Schumann-Heink.

summer with Mrs. Hoff at Grossmont, Cal., near the famous diva's home, where she prepared her season's programs with Mr. Hoff's invaluable musical aid. At the recent big festivals in Los Angeles and San Francisco, the Hoff accompanying and orchestral conducting resulted in such distinct individual triumphs for him that he was invited to conduct a "Schumann-Heink festival" at San Francisco in January, 1916.

It was Mme. Schumann-Heink's great desire to engage Mr. Hoff as her assistant for this entire season, but Giulio

the New York recital. Following his return to this city Mr. Hoff will resume his baton work and devote himself also to coaching in Lieder and operatic repertoire, with Wagner as a specialty. In that master's compositions Mr. Hoff is particularly authoritative, for he took directorial part in the Bayreuth rehearsals and performances and is as conversant with the intricacies of the Wagner texts as he is with the scores of Richard I. As a warrant of the esteem in which Mr. Hoff is held at Bayreuth it need only be mentioned that he is in active correspondence with Siegfried Wagner and received a missive from him as recently as last week.

That Mr. Hoff's importance is recognized generally among the concert artists is proved by the fact that Melanie Kurt not long ago sent to Chicago for him (where he was spending a few weeks) to join her at her summer home in Norfolk, Conn., in order to prepare her concert programs with him for the coming winter. Vera Barstow, the violinist, wished to engage Mr. Hoff as her regular accompanist, but he could not accept owing to Metropolitan Opera obligations.

Applications for coaching hours and terms with Mr. Hoff should be addressed to him care of the Metropolitan Opera House.

The accompanying snapshots were taken on the occasion of the recent Bethoven Festival at San Francisco.

Mrs. Snyder and Her Teacher Pupil.

The accompanying picture of Mrs. Frederick Snyder, the well known St. Paul voice teacher and impresaria, and



AT THE LEFT, MRS. SNYDER, OF THE VANNINI SCHOOL, AND MRS. E. R. EDGERTON, OF SANDPOINT, IDAHO, WHO HAS BEEN STUDYING THE VANNINI METHOD.

Mrs. E. R. Edgerton, of Sandpoint, Idaho, was taken at Mrs. Snyder's country home, "The Cross Roads," just outside of St. Paul. Mrs. Edgerton, who has a successful class in Idaho, is visiting with relatives in St. Paul, and has been taking advantage of this opportunity to study with Mrs. Snyder. She received part of her earlier training at the Cincinnati Conservatory of Music under the late Clara Baur. She will spend the month of October in New York and will continue her coaching under an instructor recommended by Mrs. Snyder.

Princess Theatre to Be Used as Concert Hall.

Under the auspices of the Music League of America, the directors of which are Mrs. E. H. Harriman, Mrs. Otto H. Kahn, Mrs. Willard Straight and Rudolf E. F. Flinsch, the Princess Theatre, New York City, will be used as a concert hall to a large extent this season. Vocal and instrumental concerts, one act operettas and educational lectures by well known artists have already been arranged. Among the artists now under the direction of the Music League of America who will appear at the Princess Theatre under this new arrangement are: May Peterson, Edna Dunham, Sara Gurowitsch, Paul Reimers,

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In order not to conflict with the regular performances and rehearsals held at the Princess Theatre, all open dates and information regarding the service of the theatre in its new capacity may be obtained at the offices of the Music League of America, in Aeolian Hall, New York City.

Katharine Goodson's Versatility.

No greater versatility could be required of an artist than in the interpretation of two works of such different caliber as the piano concertos of Grieg in A minor and the Brahms in D minor. It is on record that Katharine Goodson has had no less remarkable success with the latter than she always has had with the former. The Grieg concerto was, in fact, the work which she played at her brilliant debut in this country, at a Boston Symphony concert. She displays the qualities required for the rugged grandeur, the breadth and the deep feeling of the Brahms work in no less a degree than she possesses the poetic imagination and romance which the Grieg concerto demands. Miss Good-



KATHARINE GOODSON AND HER HUSBAND, ARTHUR HINTON, IN THE MUSIC ROOM OF THE COUNTRY HOUSE NEAR LISBON, N. H., WHERE THEY HAVE BEEN SPENDING THE SUMMER MONTHS.

son will be heard in the great Brahms opus during the coming season, both at the Cincinnati Symphony concerts and in Detroit.

The chin has become unfashionable and must go, the fashion doctors say. But its music will linger.—New York Evening Sun.

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Gatti-Casazza refuses positively to annul or modify the young conductor's contract with the Metropolitan, and consequently he is able to remain with Mme. Schumann-Heink only until November, ending his tour with her at



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Celebration at Hague.

September 17 was the fourteenth anniversary of the marriage of Mr. and Mrs. Oscar Seagle, and an occasion which their pupils at Hague, on Lake George, found time to celebrate in a fitting manner. In the evening the "Village Chariot"—which, in the busy season does prosaic duty as the popcorn wagon—was decorated with wild flowers and leaves and lighted with candles and lanterns. The celebrants were placed in the chariot, drawn through the village in a procession made up of pupils and friends and cheered to the echo. After the procession there was a launch ride across the lake and an outdoor supper around a big bonfire.

Notwithstanding the many good times, life is not all pleasure in the Seagle colony, for there is a tremendous amount of serious musical work done.

The accompanying photograph shows a group of Mr. Seagle's pupils and their friends. At the left hand corner of the lower row is Rosina Van Dyk Hagemann, of the Metropolitan Opera Company, and in the middle of the upper row her husband, Richard Hagemann, of the same organization.



SEAGLE PUPILS AND FRIENDS AT HAGUE, ON LAKE GEORGE.

Trabadelo Returns to Paris.

The well known Parisian vocal teacher, Marquis de Trabadelo, who has been at his summer home in San Sebastian, Spain, ever since the outbreak of the war, is returning to his Paris home in the middle of October. Marquis de Trabadelo, who is known as the teacher of many of the very best known artists, and to whom Mary Garden goes every summer for her special vocal work, does not anticipate a large class this coming season on account of the scarcity of foreign students in Europe, but will be at his studio as usual all winter for such pupils as may chance to come.

A Favorite Capital City Soprano.

Franceska Kaspar Lawson, soprano, of Washington, D. C., is a favorite among the better educational institutions of the East and South, some of them being Princeton University, West Virginia University, Hood College, Glen Eden Seminary, Mount Vernon Seminary, Virginia State Normal School, Ogontz School, Converse College, etc. In addition to appearances at musicales in the White House and many select clubs, she has been heard with the Philadelphia Orchestral Orchestra no less than six times, with the Washington Choral Society four times, the Woman's Club of Richmond three times, with the Arundell

Club of Baltimore, the Orpheus Club of Philadelphia, the Friday Morning Music Club of Washington, the Browning Society of Philadelphia, the Trio Club of Scranton, Pa. Among her other appearances may be mentioned the United States Marine Band, the Richmond Choral Society, at both May Festival and in recital at Hagerstown, Md., the silver jubilee of the Thalia Maennerchor and the golden jubilee of the Germania Maennerchor, both Baltimore societies, and many others.

Christine Schutz Endorsed by Various Societies.

Walter R. Anderson, manager of Christine Schutz, soprano, has received many letters regarding the excellent work of this young artist in various sections of the East. This is what Jules Jordan, musical director of the Providence (R. I.) Arion Society, wrote to Mr. Anderson:

You certainly have a treasure in Miss Schutz. Her voice is a remarkably good one and her singing most artistic and satisfactory. I congratulate you that you have found so fine a singer.

After Miss Schutz's appearance last December with the Troy Choral Society of Troy, N. Y., A. W. Harrington, Jr., president of the club, wrote:

It is a pleasure to tell you that Miss Schutz's singing of "The Messiah" with the Troy Choral Society was eminently satisfactory.

Still another commendatory note concerning Miss

Schutz is signed by R. H. Heussler, president of the Buffalo Orpheus Club, which reads as follows:

I want to say that Miss Schutz pleased the Orpheus people immensely. She is a good artist and ought to prove a winner. I trust she will sing here in Buffalo again.

The Flonzaleys Continue Daily Practice.

At present the members of the Flonzaley Quartet are rusticating and rehearsing at Lake Placid, N. Y., and will continue their daily practice until the opening of their season, early in November.

After their return to America the members of this quartet spent a fortnight in Pike County, Pa., where each had a bungalow with an additional one for a practice room. As a kind of peace offering to the other cottagers for their patience during the long hours of practice, the quartet gave a little concert at the hotel, which was most successful. The following day one of the members of the quartet was accosted by an enthusiastic admirer of the work of the quartet, who turned out to be the laundress. She declared that she and her friends in the kitchen were delighted with the concert.

Saenger to Resume Teaching, October 1.

Oscar Saenger will reopen his studio October 1. He has been spending his summer on a farm in Connecticut and also motoring in the Berkshires and the White Mountains. It is well known that Mr. Saenger is one of the busiest men in the musical profession. His many pupils during the season enforce upon him long hours of indoor activity, and hence he recognizes the necessity of outdoor recreation during the summer months. Mr. Saenger is looking forward to another very active winter, at his studio, 6 East Eighty-first street, New York.

Mrs. Henry Russell Arrives.

On September 16 Mrs. Henry Russell, the wife of Henry Russell, the former manager of the late Boston Opera Company, arrived in New York. She has been singing for the past nine months in London and Paris for the benefit of the wounded soldiers and has had tremendous success. She will undertake a tour of this country with a unique program of songs to her own guitar accompaniment. Her repertoire comprises songs in English, French, Italian, Spanish, Russian and German. Mrs. Russell will sing under the name of Nina Varesa.

Ernest Hutcheson's Playing.

A player "of clean, fluent technic, and a musician whose intellectual quality is paired with fine sensibility," is the way in which the New York Sun characterizes the work of Ernest Hutcheson, the Australian pianist. Mr. Hutcheson created a deep impression upon the music lovers of the metropolis last season and they are looking forward with anticipation to his appearances in this country during the winter.

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PUBLISHED EVERY THURSDAY BY THE
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 (Incorporated under the laws of the State of New York)

ERNEST F. EILERT, President
 ALVIN L. SCHMOEGER, Sec. and Treas.

437 Fifth Ave., S. E. Cor. 39th St., New York

Telephone to all Departments: 4292, 4293, 4294, 7357 Murray Hill
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LEONARD LIEBLING - EDITOR
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NEW YORK, THURSDAY, SEPTEMBER, 30, 1915.

No. 1853

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Single Copies, Fifteen Cents at newsstands.
 Back Numbers, Twenty-five Cents.

Entered at the New York Post Office as Second Class Matter.

THE MUSICAL COURIER is for sale on the principal newsstands in the United States and in the leading music houses, hotels and kiosques in Belgium, England, France, Germany, Holland, Italy, Switzerland and Egypt.

American News Company, New York, General Distributing Agents.
 Western News Company, Chicago, Western Distributing Agents.
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| On reading page, per inch, per year..... | \$400.00 | Front pages, per issue..... | \$500.00 |
| On advertising page, per inch, per year..... | 300.00 | Line (agate) rate on reading page, per issue..... | 1.00 |
| Column rate, per issue..... | 150.00 | Line (agate) rate on advertising page, per issue..... | .50 |
| Full pages, per issue..... | 400.00 | | |

THE MUSICAL COURIER EXTRA

Published every Saturday by Musical Courier Co.
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In Paris the next Prix de Rome will be contested for only by women.

Cleofonte Campanini, of the Chicago Opera, is expected to sail for America about October 13. At present he is in Salsomaggiore, Italy.

There is a Society of the Friends of Musik (a clumsy translation from the German) in New York. What for? Is any one an enemy of music?

Mme. Melba closed her San Francisco series of concerts successfully on September 26 with a recital before a crowded and enthusiastic house.

Enrico Caruso is reported to have arrived in Milan from South America, and the same information source says that he will sail for New York on October 4.

In this country, too, the "scrap of paper" method seems to have its adherents—at least that is what those artists say who had contracts with the bankrupted Boston and Chicago Opera Companies.

New works promised for performance at the Leipsic Opera are Waldemar von Baussner's "Herbert and Hilde," Bittner's "Der Bergsee," Lindner's "The Master Thief," and Ritter's "Der faule Hans."

The Strassburg Opera will reopen despite the war and the nearness of the city to the Franco-German battle front. Local novelties planned for early production are Strauss' "Elektra," Bruch's "Loreley" and Schumann's "Genoveva."

It is not unlikely that there will be some special Wagner festival performances in California next spring. San Diego is spoken of as the place for the "American Bayreuth," and Mme. Schumann-Heink is understood to be one of the moving spirits of the undertaking which is reported to be backed by leading California capitalists.

According to William J. Guard, press representative of the Metropolitan Opera, who arrived from Europe last week, Arturo Toscanini has not yet made up his mind definitely whether or not he desires to return to America this season. Giulio Gatti-Casazza, says Mr. Guard, will sail shortly for this country. New singers engaged are Mme. Barrientos, coloratura soprano; Giuseppe de Luca, baritone; Erman Zarska, dramatic and lyric soprano; Ida Cajetti, lyric soprano; Flora Perini, mezzo soprano, and Giacomo Damacco, tenor. The Serge Diaghileff Russian Ballet is to be brought to the Metropolitan from Petrograd in January. The opera season will last twenty weeks, followed by four weeks of Russian ballet.

In another part of this issue there appears an article by Charles Bowes, called "Quality, Power and Color—Three Phases of Singing." Mr. Bowes, who was one of the long established American teachers in Paris compelled to return to America by the outbreak of the war, first attracted attention outside of his own studio through the address on "Optimism," which he delivered at the annual banquet of the New York State Music Teachers' Association last May, and which was printed in the MUSICAL COURIER. At the convention of the same association in June, Mr. Bowes read a paper on "Tone Production," which also was printed in this paper and attracted widespread notice. The present article, couched in simple, straightforward, untechnical terms, will be read with great interest alike by vocal teacher and pupil. The experience and knowledge gained by Mr. Bowes in six years spent in the

French capital as pupil of and assistant teacher to Jean de Reszke makes what he has to say on these subjects of special interest and value.

At Liverpool the Philharmonic concerts will be conducted this winter by Sir Henry Wood, Wassily Safonoff, Landon Ronald, Sir Frederick Bridge, Emil Mlynarski and Camille Chevillard.

The 1915-16 American tour of Moriz Rosenthal, the pianist, has been canceled, according to advices furnished to the MUSICAL COURIER by his managers. The reason given is that the artist was unable to obtain a safe conduct, and feared detention by the English authorities in any attempt on his part to reach this country via the northern steamship lines. Although born in Roumania, Rosenthal is an Austrian subject.

Leonard Liebling, editor in chief of the MUSICAL COURIER, is on a tour embracing the following cities: Cincinnati, September 30 to October 2; Indianapolis, October 2; Chicago, October 3 and 4; Peoria, October 5 and 6; St. Louis, October 7, 8 and 9; Kansas City, October 11 and 12; Denver, October 14, 15 and 16; Omaha, October 18 and 19; Minneapolis, October 22; Duluth, October 27; Winona, October 29. There will be additional cities and dates added in a more complete itinerary to be published next week. Mr. Liebling has been invited to make addresses in a number of the places to be visited. He will be accompanied throughout the trip by Rene Devries, general representative of the MUSICAL COURIER.

It makes those who know very weary when an ignoramus like the one we had to listen to recently says: "There is no music that counts in this country west of Chicago." Without detriment to Chicago, New York, Boston, Philadelphia, or Penn Yan, N. Y., let us recall that Minneapolis possesses as fine a symphony orchestra as one would care to hear and also two first class music schools with a large enrollment, the Northwestern Conservatory and the Minneapolis School of Music; that in the same State, at Duluth, is the excellent Flaaten Conservatory, with a branch at Superior, Wis.; that Los Angeles has one of the most thorough and progressive musical institutions in this country in the shape of the Von Stein Academy of Music; that the same city has an orchestral conductor of note in Adolf Tandler, a choral leader of wide repute in Joseph Dupuy, a cellist of exceptional solo gifts in Axel Simonsen, and a tenor of national reputation in Roland Paul; that San Francisco is about to enjoy orchestral concerts under no less a baton authority than Alfred Hertz; that the Golden Gate metropolis boasts of a Leandro Campanari as a vocal pedagogue; that the Far West owns a trio of illustrious organists in John J. McClellan, Wallace Sabin and H. J. Stewart; that St. Paul is proud of its famous voice specialist, Mrs. Snyder, and Omaha of its versatile and vital Thomas J. Kelley, choral director, singer, writer, teacher, lecturer; that Ogden, Utah, is the home of Joseph Ballantyne, who has helped to make the Tabernacle Choir of that city one of the leading choruses of America; that the Pacific Coast has a quartet of managerial firms, Behymer, Greenbaum, Healy, Coman and Steers, who import to that part of the country all the best itinerant artists of Europe and America; that Sibyl Sanderson, Emma Nevada, Augusta Cottlow, Emma Lucy Gates sprang from the West; that the same section of the country has given us a countless number of useful teachers, gifted composers—but we pause for breath before we sink in a veritable sea of names, all of which by right should be included in this hasty enumeration. "No music west of Chicago." What parochialism in such a self satisfied boast, for of course the speaker lives on this side of the United States map.

MUSIC COURSES OF THE N. F. M. C.

The publishing office of the National Federation of Music Clubs has sent to the *MUSICAL COURIER* for review a book by Thomas Whitney Surette entitled "Course of Study on the Development of Symphonic Music." "This book," says Ella May Smith, chairman of education, National Federation Musical Clubs, in her foreword, "is the first of a series which the National Federation of Music Clubs will offer to music students of America. 'The Course of Study' of which this is the initial book is designed to meet the present need of music students and those who desire to understand and appreciate concert programs, even though they may not be performers." This is the first attempt made by the organization to furnish its own text books.

We are heartily in sympathy with the work undertaken by the National Federation of Music Clubs and thoroughly conscious of what its successful progress means to the development of music throughout this country. Thus this first text book given out by the organization is of special interest. We should be very glad to commend it, but on the whole cannot conscientiously do so.

Mr. Surette's book is the essence of correctness. From cover to cover there is hardly a thing which can be challenged, for the reason that the author has contented himself in setting forth only accepted and conventional views, which can be found in any musical encyclopedia or in a hundred other books written previous to this one. Perhaps he has considered this the best course to take in preparing a text book, which is to break so much virgin ground in music, but it gives a pedantic air to the whole thing. In fact, reading the book through, it appeared to us distinctly dull, not to say boring. Perhaps used as a text book it might be more agreeable on account of its very conventionality.

We believe sufficiently in the brightness and intellectuality of our American women to think that a book which took more pains to start their ideas in the right direction, leaving to them the task of carrying out the details of the course as each saw fit, would have been more to the point. This book with its didactic commonplaces, its uninterrupted flow of statements which may possibly be startling in Timbuctoo (though we greatly doubt it), but which are primary musical knowledge in most parts of these United States, is not, it seems to us, the kind of literature which is going to awake or hold the interest of most of the women who may be eager to know more of the subject of which it treats. Here is a paragraph from the chapter devoted to Mozart's "Jupiter" symphony:

"The form of this movement is as follows: A extends to measure 157, B to measure 225, A to the double bar at measure 356, the coda from 356 to the end. The first theme contains two well defined motives—measures 1-4 and 5-9, each of which is treated separately as the movement progresses. The second of these contains a motive (6) reminiscent of the first movement, and this is used immediately afterwards (9-12) as a counterpoint. A theme of considerable importance enters at measure 19, and takes the place of what would often be merely a perfunctory transition passage. After further exposition of the first theme (36) with a new counterpoint (39), still another subsidiary theme enters (56) with contrapuntal imitations in the bass (57). This is followed by a further use (64) of the theme which first appeared at measure 19, after which the second theme proper enters (74) in the dominant key. The rest of this section is filled with further exposition of the foregoing material."

This sort of thing is all very well in the harmony class of a conservatory of music, but it is distinctly calculated to dull the interest of anyone who loves music for music's sake.

On the authority of Ella May Smith, Mr. Surette is "eminent as a musician, composer, lecturer and

author." We will let the other three nouns go, but do insist that he can hardly be ranked "eminent as a composer." His comic opera, "Priscilla," is extremely poor stuff. Though practically all the better music issued by the American publisher comes to our desk for review, we are unable to recall anything of Mr. Surette's which would entitle him to the adjective "eminent."

In preparing further text books, it would be well for the National Federation of Music Clubs to seek authors who know perhaps less about their subject, but a bit more about treating it in a human and stimulating manner.

SYMPHONY IN MINNEAPOLIS.

Even the most superficial reader of the book of programs for the recent season, 1914-15, of the Minneapolis Symphony Orchestra must get the impression that a musician of no ordinary breadth of culture could select such a representative list of good works of all schools. It is safe enough to wager that the name of the conductor, Emil Oberhoffer, is not of Italian or Irish extraction. Yet in the programs which this same Emil Oberhoffer has put together no one can find a trace of partiality for any particular nationality. It is clear that Emil Oberhoffer recognizes that the best art is not bounded by the narrow confines which set nations at enmity and often cause the artists themselves to forget their noble mission as dispensers of harmony and concord.

The composers under the letters A and B, for instance, are enough to indicate the catholicity of the program builder's taste:

Alfven, Avery, Bach, Beethoven, Bendel, Berlioz, Bizet, Boehm, Boellmann, Borodin, Bortkiewicz, Brahms, Bruch, Bruneau, Busch.

Throughout the volume German, French, English, Austrian, Italian, Hungarian, Russian, American, Norwegian, Irish, Danish, Scotch, are intermingled in friendly rivalry, and judging from the performances of the Minneapolis Symphony Orchestra in New York we have no doubt but that all these various works of so many schools were well interpreted by the masterly conductor and splendidly performed by the highly trained and capable orchestra.

The educational value of this broad musical instruction is incalculable. It cannot but do an immense amount of good to the concert audiences of Minneapolis. Naturally German music must preponderate during a season of symphony concerts. Without Beethoven, Weber, Schubert and Wagner no modern orchestra could give a successful series of concerts. These four Germans in particular are represented on the programs of all nations. But a Parisian audience, for example, seldom if ever hears the works of Brahms. Minneapolis, however, hears the symphonies, overtures and concertos of Brahms as well as the indispensable "Unfinished" symphony of Schubert and the inevitable "Der Freischütz," "Oberon" and "Euryanthe" overtures of Weber.

We note, too, that Emil Oberhoffer has played a number of British works. But on examining the list of works performed between 1895 and 1903 by Henry J. Wood and his Queen's Hall Orchestra, for the first time in London or England, we find American composers were represented by one work only, namely, MacDowell's "Indian Suite." During this past season alone there were eight British works of various kinds on the programs of the Minneapolis Symphony Orchestra. The sixth concert of last season was devoted exclusively to the compositions of Wagner. The symphonies of the remaining eleven concerts were as follows:

Tschaikowsky's fourth, in F minor; Hugo Alfven's third, in E major; Brahms' fourth, in E minor; Berlioz's "Harold in Italy"; Rachmaninow's second, in E minor; Tschaikowsky's "Manfred"; Brahms' first, in C minor; Edgar Stillman Kelley's "New

England"; Dvorak's "New World"; Beethoven's ninth, in D minor.

In addition to these twelve admirable symphony concerts on Fridays, there were twenty-one popular Sunday concerts, at every one of which a symphony, or a part of a symphony, or a symphonic poem was played. Then there were concerts in the neighboring city of St. Paul and various concerts in other cities. The activity of the orchestra is best seen in the brief summary on page 144 of the program book for the twelfth season:

| | |
|---------------------------------|-----|
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| Sunday afternoon concerts | 21 |
| Beethoven cycle | 6 |
| Young People's concerts | 6 |
| St. Paul | 8 |
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| Midwinter tour | 12 |
| Spring tour, eight weeks | 99 |
| Total concerts for season | 167 |

We do not mean to disparage opera or underrate its value as a factor in the musical education of the masses, but at the same time we must point out that an operatic audience need not be as highly educated in music as a symphony audience must be. The mere fact that 167 concerts were successfully given by the Minneapolis Symphony Orchestra in one season is eloquent testimony of the musical culture of the Middle West. No doubt this culture made the concerts possible, and the concerts helped to broaden and deepen the musical understanding of the audiences. If the time is not yet come it certainly is at hand when the musical public in and around Minneapolis will find its symphony orchestra a necessity and not merely a luxury.

CAN BIRMINGHAM DO IT?

It is difficult to see how Birmingham, Ala., will be able properly to entertain the National Federation of Music Clubs on the occasion of its next projected biennial in 1917, which is scheduled to take place in the Southern city. The *MUSICAL COURIER* already has pointed out that Birmingham has no proper auditorium, no orchestra, and no harmonious cooperation between its local musicians and the capitalistic interests of Birmingham. Unless these conditions are remedied within the next two years, the N. F. M. C. may be asked long before that time to change the location of its 1917 celebration.

In Los Angeles it was rumored at the time Birmingham was selected by the federation that the Chamber of Commerce of that city and the Birmingham Music Study Club had jointly and formally invited the N. F. M. C. to hold its 1917 biennial in Birmingham. Inquiry since then on the part of the *MUSICAL COURIER* does not establish the correctness of that report. However, while at present there seems to be some confusion in Birmingham regarding the whole matter, it is to be hoped that everything will be regulated within reasonable time and that the N. F. M. C. will be enabled to carry out its original intention, especially as the thriving Alabama city needs exactly the kind of musical stimulation and general artistic uplift which would be the direct result of the holding of an N. F. M. C. convention and biennial there.

PUBLICITY VALUABLE.

Publicity in the *MUSICAL COURIER* is of the greatest possible benefit to European artists seeking to book American engagements, and some canceled tours might have materialized if the proper advance announcements had been made in the best medium for the distribution of such information. This half of the musical world does not know what the European half of the musical world intends to do unless it reads the news in the *MUSICAL COURIER*.

MIND AND MUSCLE.

Alexander Pope, who must not be mistaken for Pope Alexander, wrote his famous "Essay on Man" in 1732, a year which is also decorated with the birthday honors of Joseph Haydn, father of the symphony, and of George Washington, father of his country. It is likewise worthy of memory that the Broadwood piano house was founded in London in this "most immemorial year," as Poe says—not that these historical facts have any bearing on this article. On the contrary, they show that we can wander as far from our subject and wade through as formidable a pile of encyclopedias as any compiler of antiquarian reviews for the Sunday papers. But what Pope said was as interesting as it is true: "Hope springs eternal in the human breast."

We saw this line quoted, or misquoted, in a woman's paper once upon a time. The feminine humorist with delicate and inimitable grace had changed the word "breast" to "beast." But as our editorial today is not concerned so much with men as with women we will keep the older and original version of the line, leaving the word "beast" for those severer sermons meant for men.

Pope inferred that hope was the common property of all, and often the only comfort of a good many of us human beings. He may have had in mind some of the lady authors of his day, who were as busy then as the ladies are today in prophesying what the feminine mind is going to accomplish a few years hence when men have been relegated to a sitting position far in the rear.

He may have heard his charming friend, the Lady Mary Montagu, say what the coming woman was to accomplish when her education was complete.

In those days it was female education, not political power, that filled the mind of feminine writers with hope.

Education was to make them poets and philosophers, or perchance, composers.

Mary Wollstonecraft, who was the mother of the poet Shelley's wife and who died in 1797, published a small volume called "The Rights of Woman," in which she thus writes of men:

"Bodily strength seems to give man a natural superiority over woman; and this is the only solid basis on which the superiority of the sex can be built."

Every woman, of course, knows her Mary Wollstonecraft by heart. But the odd part of the whole business is that after a hundred and twenty years of study devoted to Mary, the women of our day should sit idly by and let men retain their physical superiority.

Women, as we all know from the statements of Ada Dow Currier as reported in the New York Tribune recently, "have an infinitely higher mentality" than men have.

Now a mentality that is infinitely higher than our own is, naturally, beyond our grasp. But if this higher mentality wants a feminine Bach and a Beethoven not in trousers, why does it refuse to develop its muscle? Oftentimes we pass in electrically propelled coaches along that resplendent highway of polished steel, known in the local jargon of Manhattan as the "Third Avenue L." Our reflections are not too profound or our star gaze too high to notice the toiling human beings filled with Pope hope. Do we ever see females lifting rails that weigh half a ton, or carrying trunks on their shoulders? Never! They will not become muscular, though they know that muscle alone writes symphonies and music dramas. Even the instruments of music requiring strength are neglected by the women for the gentler tone producers. If girls would devote the greater portion of their time to cultivating the heroic double bass and the olympian tuba they might soon find themselves with biceps fit for the composition of any sonata. From a musical point of view this infinitely higher mentality is to be regretted. Only yesterday we noticed a burly

Handel and a sturdy Balfe or Sullivan unloading ponderous kegs of beer from a brewer's dray, continually building up that bony muscular frame which has already flooded the world with man made music. And all the while a bevy of infinitely higher mentalities sat at ease around a neighboring soda fountain strengthening brains already too high and weakening muscles already too low.

How we longed to read a page of Mary Wollstonecraft to the soda suckers! Had they been wise they would have garnered in the beer to its subterranean vaults and let the three too strong men sip the carbonated nectar to the detriment of their muscles and the upbuilding of their minds.

Was not Beethoven a strong man? He was. And Handel? Likewise muscular. Chopin, for instance, is often called feminine. Why? He simply did not have the muscle of the greater composers. Think of the foot-tons of force required to write Bach's stupendous pile of compositions and be the father of about two dozen children and supply so many breasts with eternal hope! No wonder Johann Sebastian is called the musician of musicians. He could have bent the bow of Ulysses and been an understudy for Hercules in some of his undertakings. No woman ever will quite fill his place. She may surpass his counterpoint and turn out fugues more up to date in harmony. But she will never be the father of twenty-three young hopefuls—never.

TO ADVANCE AMERICAN MUSIC.

The article, "Music and Our Children," by Joseph Stransky, which appears on page 5 of this issue, is one which should and will be very widely read. Mr. Stransky says a great many sensible things of tremendous and vital interest to parents in America who wish their boy or girl to get something more out of life than \$12 a week over the books or behind the counter. Not all of us can earn large salaries, but every one of us, if our thoughts are properly directed in time of childhood, can learn to get something out of music and pictures and books, whatever may be the size of the pay check.

This fact, as Mr. Stransky states and as we know from personal experience, is much more thoroughly appreciated on the Continent than here. He gives concisely and lucidly a few straightforward suggestions as to how the good news is to be brought to the children of America. There is nothing unpleasant in his criticism and only good in his suggestions. Such an article as this one of Mr. Stransky's has in it nothing of the circus nor does it play to the gallery; but it does something of real value for the true advancement of music in America and consequently promotes its progress.

PHILHARMONIC SOLOISTS ANNOUNCED.

Twenty-seven days to the opening of the important orchestral season in New York, for on October 28 the Philharmonic Society is to start its season here.

The list of New York Philharmonic soloists this season includes Fritz Kreisler, Arrigo Serato, Francis Macmillen, Maximilian Pilzer, Yolanda Mero, Harold Bauer, Ernest Hutcheson, Ernest Schelling, Percy Grainger, Ossip Gabrilowitsch, Pablo Casals, Leo Schulz and Beatrice Harrison. Also Olive Fremstad, Elizabeth van Endert, Melanie Kurt, Julia Culp and Emmy Destinn. A Bach-Beethoven festival has been arranged for the month of January, at which the Philharmonic will be assisted by the Oratorio Society of New York, Louis Koennenich, conductor. The two organizations will cooperate in productions of the Bach "Magnificat" and the Beethoven ninth symphony.

Nuremberg reports that its municipal music school had 438 pupils last season as against 413 in 1913-14.

THE BILTMORE MUSICALES.

This season will see a resumption of the Hotel Biltmore series of musicales arranged by R. E. Johnston and inaugurated by John McE. Bowman. These morning concerts have been recognized by the elite musical and social public of this city as affording an unexcelled opportunity to hear and meet the best known artists under agreeably intimate circumstances and the Biltmore Morning Musicales, as they are known, sprang into immediate and decided popularity almost with their commencement. The subscription for this season is a very large one, assuring capacity audiences from New York's most select circles.

The dates of the musicales are November 5, November 19, December 3, December 17, January 14, January 28, 1916, February 11, February 25. The artists engaged include these:

| | |
|-------------------|----------------------|
| Frances Alda. | Fritz Kreisler. |
| Pasquale Amato. | Mme. Melba. |
| Lucrezia Bori. | Rosa Olitzka. |
| Clarence Bird. | Lucile Orrell. |
| Enrico Caruso. | Ignace Paderewski. |
| Camille Decreus. | Marie Rappold. |
| Mischa Elman. | Louis Siegel. |
| Geraldine Farrar. | Andrea de Seguro. |
| Mary Garden. | Albert Spalding. |
| Mabel Garrison. | Theodore Spiering. |
| Maria Gay. | Andre Tourret. |
| Josef Hofmann. | Aline van Barentzen. |
| Louise Homer. | Mary Warfel. |

Giovanni Zenatello.

DETROIT LUCK.

Under the James E. Devoe management, Detroit is to have a notable series of musical events this winter, consisting of appearances by Geraldine Farrar, October 11; Boston Grand Opera Company and Pavlowa Ballet, October 23-24; Mischa Elman, October 26; Mme. Schumann-Heink, November 23; Bauer-Casals, December 6; Yvette Guilbert, January 12, 1916; Anna Case-Frances Ingram, January 28; Daighilew Ballet, February 18-19; John McCormack, February 28; Frieda Hempel, March 7.

The sum guaranteed by Mr. Devoe to the managements of the foregoing attractions is \$51,000. It would be impossible to place before the citizens of Detroit a more representative list of artists and the community should support Mr. Devoe royally in his endeavors, for he is actuated not alone by personal ambition, but also by a desire to bring wholesome publicity to Detroit and to establish it as a cultural center of equal importance with the other big cities of its class.

NEWARK'S FESTIVAL DATES ANNOUNCED.

The Newark (N. J.) Music Festival is to be held on May 1, 2, 3 and 4, six concerts to be given in all. This decision was reached at a meeting held Monday afternoon. The festival will officially open Newark's 250th anniversary celebration.

The final date of the closing of the \$500 choral prize competition has been postponed until October 15.

CHICAGO TO HEAR RABINOFF'S OPERA COMPANY.

The Boston Grand Opera Company and Pavlowa Ballet Russe, under the direction of Max Rabinoff, will appear at the Auditorium in Chicago for a week, beginning October 4. The repertoire will be: "The Dumb Girl of Portici," "Carmen," "Madame Butterfly," "L'Amore dei tre Re," a mimo-choreographic version of Gluck's "Orfeo," and "Otello."

According to a cable which reaches New York via Amsterdam and London, Siegfried Wagner was married at Bayreuth on Tuesday, September 21, to Winifred Klindworth, daughter of the pianist, Chopin editor and arranger for piano of Wagner's operatic scores.

TOUCH.

There are several mediums through which the painter is enabled to mix his paints. No doubt James McNeill Whistler was familiar with all of them, but when a young artist asked for information one day Mr. Whistler hurled back at him a reply which has become famous: "I mix them with brains, sir."

How many books have been written on the subject of piano touch, up to and including the works of Tobias Matthay, who describes as many parts in a piano key as there are in the inside of a submarine and prescribes a different manipulation for each one of them?

The only trouble with all these works on touch is that however well written, however accurate they may be, the perusal of them, however faithful, cannot instill in the heads of the readers that one great necessity which, if absent, renders the writing of all the treatises in the world completely useless—namely, brains.

Anybody who has the faculty of perseverance and is willing to spend several hours a day for a number of years making his fingers chase each other up and down the keyboard, can attain to a sufficient degree of dexterity to enable him to reproduce the mechanical features of nearly anything that has been written for piano. But that is only the very beginning of wisdom. After that comes the time when it is necessary to begin to learn to mix the colors—and with brains. That is the reason why most works on piano touch are quite futile. They attempt to teach the pupil how to produce mechanically effects which are only possible of production after they have been first thoroughly studied and digested by the intellect. And if the intellect is not there, tons of books will be of no use.

We heard a young lady rehearse the Schumann "Carnival," which she was to play at a recital in the evening. She had extraordinary technical proficiency and speed, but what she did sounded aesthetically no more like the "Carnival" than it did like "God Save the King." She had absolutely no intellectual conception of the meaning of the notes she played, although she had spent years with a well known professor acquiring sufficient technical equipment to enable her to make an absolute miss of this music. It was not the professor's fault. It simply was not in the girl, who had made the mistake of devoting fingers intended for the keys of the typewriter to those of a piano.

It is, to be sure, the finger which hits the key, but it is the brain that hits the finger. The "touch" of a pianist is not developed any nearer the floor than the height of the performer's head.

ARTHUR MEES TO CONDUCT WORCESTER'S FIFTY-EIGHTH FESTIVAL.

Since 1908 Arthur Mees has been conducting the Worcester, Mass., Festival, and he will again occupy this important position at the coming one, which takes place October 4, 5, 6, 7 and 8. Among the larger works to be produced this year are Wolf-Ferrari's "New Life," Beethoven's "Choral Fantasia" and Pierné's "The Children's Crusade." In addition to the regular chorus there will be a chorus of boys' voices and one of children from the public school. In a large measure the success of these festivals recently is due to Mr. Mees, since it is he who, through his untiring efforts during the year, makes possible the presentation of the large works which are given. The performances credited of late years to the Worcester chorus stamp Mr. Mees as a leader of exceptional thoroughness, sympathy and authority.

WHAT IS AMERICAN?

In the New York Evening Post of last Saturday, Henry T. Finck says: "Edward MacDowell is as American as Mark Twain or Bret Harte." Consid-

ering that the trio were born in this country they are American, but the MacDowell music has no typically "American" characteristics nor is that necessary in order to stamp it as strong and original work.

THE IMPORTANCE OF MELODY.

"When I forget to write tuneful things I want somebody to shoot me," wrote Charles Wakefield Cadman in a recent letter to another American composer, Fay Foster.

Now there is in this sentence quite a bit which Mr. Cadman's fellow composers would do well to take to heart. One hears constantly of the lack of appreciation in America for the compositions of Americans. Who is to blame—the composers themselves or the public, which refuses to greet their efforts with any enthusiasm? In nine cases out of ten the composers.

It is easy to call to mind on the instant half a dozen young Americans who are writing music, and very respectable music at that, but not anything that the general musical public wants. They are experimenting, most of them, along the lines of modern French music—as Mr. Cadman rightly suggests in another part of the same letter. They are not being themselves and, above all, they are making the mistake of regarding melody as old fashioned and commonplace. Let them take to heart that sentence of Cadman's: "When I forget to write tuneful things I want somebody to shoot me."

Arnold Bennett is one of the most prominent, widely read, and, at the same time, judged from the standpoint of literary workmanship, one of the very best men writing English at the present day. But did you ever read any of his early books, any of those near dime novels, those sure and ready sellers, which he turned out for several years before he began to do his good work and which are examples of how bad a good man can be when he sets his mind to it?

We do not advise these young American composers with extremely modern leanings to write rag-time or popular ballads for the sake of making their name known, but we do advise them to forget some of those theories and formulas which are in many cases standing between them and their public, and to read thoroughly, comprehend and adopt the idea which Mr. Cadman embodies in the sentence quoted.

Let them write songs or piano pieces straight from the heart just as they conceive them. If they have anything genuine, important and honest to say in their inspirations the public will accept it; but if the melodic flow is not given them or they cannot succeed in acquiring it, all the theories of style and the harmonic formulas in the world will not enable them to write anything which the public will ever listen to. On the other hand, the man who has established his name and reputation with the musical public by means of these simpler melodious works can carry his public with him if he wishes to develop later along more ambitious lines. It was the "Pilgrims' Chorus" and the "Bridal Chorus" of Wagner which won for him those audiences which today listen with joy to the "Tristan" prelude or the "Good Friday" music.

The readers who had pursued Mr. Bennett through the lurid pages of "The Grand Babylon Hotel," kept on with him through "Clayhanger" and "Hilda Lessways." All those musicians who were first attracted to Mr. Cadman's work through the frank melodiousness of "In the Land of the Sky Blue Water" will be eager to hear and enjoy his new piano sonata and the other more ambitious work which he now has undertaken.

Again we say the nonsuccess of the great majority of the young American composers is due as much to themselves and to their foolish adherence to ideals and theories which are of no real value, as to any indifference on the part of the public.

DR. KUNWALD RETURNS.

Bronzed, in high spirits, and full of energy, Dr. Ernst Kunwald, conductor of the Cincinnati Symphony Orchestra, returned from his fifteen weeks of vacation in the Adirondacks and spent several days in New York last week before returning to Cincinnati. While here he discussed his Cincinnati plans for the new season and told a MUSICAL COURIER representative that, as usual, the orchestral programs would consist preponderantly of the classics, with a projected sprinkling of novelties. "I say 'projected,'" explained Dr. Kunwald, "because owing to war conditions I am not certain whether the scores and parts of several of the new works will reach these shores in time to make them available for my concerts. Among other things new and practically new which I plan to do are Robert Fuchs' D major serenade for strings (its composer died recently), Rachmaninoff's 'Island of Death,' Dohnanyi's variations, Strauss' F minor symphony, Sibelius' 'Okeaniden' and his first symphony, Lalo's 'Namouna,' Liadow's 'Kikimora,' Debussy's 'Printemps,' Dvorák's 'Waldtaube,' and two American novelties not yet selected." Asked about the progress of the preparations for the Cincinnati May Festival next spring, Dr. Kunwald spoke enthusiastically of the outlook. "We are to do a Beethoven concert for one thing, with no less an ambitious program than the 'Missa Solemnis' and the ninth symphony. Then there will be the 'Children's Crusade,' the Brahms 'Requiem,' Wagner selections, orchestral numbers, an afternoon concert with Mme. Schumann-Heink, another with Mme. Fremstad, and Mendelssohn's 'St. Paul.' The last named is to open the festival."

A \$2,000 SCHOLARSHIP.

Henry J. Schnitzer, a prominent banker and music lover, with offices at 141 Washington street, a great admirer for many years of Mr. Malkin's activities, has donated \$2,000 to the Malkin Music School for the purpose of enabling that institution to offer full free scholarship to six pupils for a period of two years. In spite of the fact that Mr. Malkin already has a number of pupils on the free scholarship list, he feels very happy at the idea of being able to realize even further his desire to be in a position to help musically those who have artistic ability but lack financial means. The successful applicants for the above mentioned scholarship, who will be chosen by a board of examiners, will have the privilege of studying with such masters as Arnold Volpe, Pietro Florida, Artur Argiewicz, Paolo Martucci, etc. The examination for free scholarship will be held at the Malkin Music School, 10 West 122d street, on Friday, October 15, 1915, at 3 p. m. All applications must be made to Charles Berger, secretary of the school, not later than October 12.

FREER AND "SEVEN-FOUR."

A recent editorial in the MUSICAL COURIER regarding five-four time, reminds informed singers and critics of Eleanor Everest Freer's "Vagabond Song." This is in seven-four time, and fairly swings, it is so jubilant. There is nothing artificial about this Freer time; any other would not fit the words, rhythm, or musical periods. The time is past when composers are bound to write so that their measures may be divided by two or four.

WE WONDER.

Are there any musicians to whom the aphorism of Nietzsche could be applied: "Your desires surpass your reason, and your vanity surpasses even your desires."

VARIATIONS

BY LEONARD LIEBLING

The Cruelties of War.

H. O. Osgood, that indefatigable searcher of and finder of the humors of music, contributes this:

"Among the crimes committed during this cruel war is the following, perpetrated in all seriousness by a man with the appropriate name of Trench. What is more, Mr. Trench found some one—a lady, at that, to set his words to music; and, what is still more, he succeeded in finding a publisher:

"I HEARD A SOLDIER SING.
I heard a soldier sing some trifle;
Out in the sun dried veldt alone
He lay and cleaned his grimy rifle,
Idly, behind a stone.
'If, after death, love comes awaking,
And in their camp so dark and still,
The men of dust hear bugles breaking
Their halt upon the hill.
To me the slow and silver pealing,
That then the last high trumpet pours,
Shall softer than the dawn come stealing
For, with its call comes "Yours!
Yours! Yours!"
What grief of love had he to stifle,
Basking, so idly, by his stone,
That grimy soldier with his rifle,
Out in the veldt alone, alone.

"The absolute exactness of the poet should be noticed. In the second line it is the rifle which is grimy; the soldier is cleaning it. By the time we get to the last line but one he evidently has succeeded in his fell purpose, for there it is the soldier who is grimy—not the rifle."

No; Because It Draws So Well.

"Did you know," queries A. E. B., "that in Los Angeles they sell a cigar called the 'Haensel and Gretel'? Is it called that because it puffs itself?"

He Is a Brother to "Selected."

Germaine Schnitzer says that the many "A Capella" numbers on choral programs made a rural personage ask her not long ago: "Who is this Alfred Capella? He must be a wonderful fellow to write so much."

Villainy Unspeakable.

"I have yet to meet a thoroughly bad man," declares Henry Ford, the automobile manufacturer. How about the man who prints theatrical programs and hides the cast page among so many advertisements that the playgoer cannot find it before the curtain goes up and the lights go down?

Wandering Jest.

Arnold Bennett, we are told, makes a great hit with this story: "A youthful music student, upon being asked how many symphonies Beethoven had composed, replied 'four' and obstinately stuck to it. Called upon to enumerate them, he answered: 'The C minor, the "Eroica," the "Pastorale" and the ninth.'" When we originated that pleasantry for our column in the MUSICAL COURIER some eleven years ago we did not think very much of it then and we do not think any more of it now. But perhaps we are no judge.

The Later Wagner.

Enthusiast—I ask you, after Wagner's "Tristan and Isolde," what?

Iconoclast—A glass of Wurzbürger and home on the subway, as far as I am concerned.

The Humorous Viewpoint.

Sir Frederick Cowen's "Music as She Is Wrote" offers these passages:

Accent.—Used mostly by foreign conductors when trying to speak English to the orchestra.

Artist.—Anyone of any nationality (except British) who plays, sings or composes.

Classical.—Anything that has no tune. Most modern music is classical.

Counterpoint.—Two or more themes forcibly made to go together whether they desire it or not. Two barrel-organs playing different tunes in the same street are a good example of modern counterpoint.

Festival.—A lying-in hospital for still-born works by British composers.

Flat.—A very unpleasant way some artists have of singing.

Harmony.—That sentiment which exists between two prime donne in the same theatre.

Melody.—An obsolete term.

Organ.—A very powerful instrument used by composers when a big modern orchestra by itself is not noisy enough for their purpose. It is an instrument full of very curious anomalies. For instance, it is often combined with other instruments, but is never "coupled" with anything but it-

self; its "stops" are the means by which it goes on; it can "tie" any chord, but has no strings; its beautiful sounds are caused entirely by its "bellows"; when its notes do not act properly it is of no consequence—in fact, it is a mere "cipher"; and although there is a great deal of the "swell" about it, it occupies itself largely with "manual" work. An organ is very useful as a decorative background to a concert hall.

Tempo rubato.—Part of a bar or a phrase taken either slower or quicker than it ought to be. Literally, "robbing time." This is not a punishable offence. If it were, most executive artists would be in prison.

Maxims.—

"The streets that are paved with gold have few British musicians residing in them."

"A score in the head is worth two just glanced at before rehearsal."

"When you have nothing to say, write it for a large orchestra."

"When commissions come in at the door, art flies out at the window."

Is Peace Near?

At the Bismarck restaurant in Chicago, our office in that city reports, a Parisian orchestra furnished the music during the past week to large Teutonic audiences, which especially enjoyed the conductor, a young Russian musician.

The European Concert.

From the Cornhill Magazine comes this piece of war poetry by Marion Couthoy Smith. It bears the title "Germany":

O land of music and of dream,
Your songs are dead!
O morning-rose, O twilight-gleam,
Forever fled!
Now, through your thunder-cloud of wrath,
We see but frenzy's aftermath—
Stark ruin following every path
Your legions tread.

Was this your dream—a baleful light

In stormy space?
Your soul—a threatening shape of blight,
With hate-wrung face?
What madness moves you to rejoice
In women's woe—in terror's voice?
Is this the music of your choice,
Your song of grace?

Now from your shattered flutes we hear

A long, harsh cry,
The note of passion and of fear,
That will not die:
And ever, on the desolate sea,
Your shamed and haunted ships must flee
Child-faces, floating silently
Under God's sky.

Piano Art Revealed.

On the occasion of a visit to Alberto Jonas' studio not long ago, we noticed a large steel safe next to his desk and complimented him upon the possession of wealth sufficient to require such a secure and spacious storing place. "I have been accused of that before," said Alberto with a quiet smile, "and I know that some of my pupils to whom I do not explain the mystery of the safe, must look upon me as a sort of parvenu. However, I shall let you into the secret." The artist opened the safe and revealed to our surprised gaze stacks of manuscript piled several feet high. "For ten years I have been working on two big tasks, the compiling of a new system of musical notation and of a complete piano method containing all the best elements of methods already published and a number of new features not hitherto available between book covers." The piano method interested us especially and as we had only fifteen minutes to spare, we decided to inspect it in preference to the notation work. We are not at liberty to divulge what we saw, but we cannot help saying that the projected fifteen minute examination lengthened itself into a three-hour seance, every moment of which was spent in fascinated contemplation of the wonders which the author of the method spread before us. We have seen nothing else as comprehensive or clever in that line and our acquaintance with piano methods and schools is a wide one. The Jonas treatise covers the whole range of pianistic technique, aesthetics and even tricks. It is truly a monumental achievement and the publisher who succeeds in obtaining the rights of issuance will control not only a sure medium of fame but also a certain maker of money.

Almanac for October.

HISTORICAL EVENTS AND MORAL MAXIMS FOR SUNDAYS.

FRIDAY 1—Never put off till tomorrow what you think you can work at the day after tomorrow.—*Confucius*.

Saturday, 2—It is announced that Arturo Toscanini is to return to New York after all.

Sunday 3—Oscar Hammerstein discovered French opera, 1904.

Monday 4—Some New York critic writes that the present season will be "the most brilliant in the musical annals of the metropolis."

Tuesday 5—Report has it that Toscanini is not to come here.

Wednesday 6—Rumor that the Metropolitan Opera will move.

Thursday 7—It is discovered that two orchestral conductors have by some marvelous coincidence duplicated most of their numbers for their New York programs.

FRIDAY 8—Resume your old habits and try to get concert and opera tickets for nothing.—*Epictetus*.

Saturday 9—Arturo Toscanini is to come.

Sunday 10—Richard Strauss and Schönberg are denounced in the press.

Monday 11—A prima donna first thinks of the idea of sending herself flowers, 1312.

Tuesday, 12—Chopin is called "heavenly" by a boarding school girl, 1861.

Wednesday 13—Arturo Toscanini is not to come.

Thursday, 14—Adelina Patti announces a farewell tour.

FRIDAY, 15—A merciful singer is merciful to his accompanist.—*Longinus*.

Saturday, 16—Italians singing in opera with Germans and Germans singing with Italians, take out accident policies.

Sunday, 17—Birth of the man who invented tenths on the violin, 1206. He was stoned to death in front of the Schoole of Musick, by indignant students of stringed instruments.

Monday, 18—Official weight for Wagnerian basses fixed at 240 pounds, 1859.

Tuesday 19—Orpheus starts the first singing club bearing his name, 1621.

Wednesday, 20—Adam and Eve quarrel about the amount of Caruso's salary.

Thursday, 21—Some European opera singers arrive here saying that they are glad to be back.

FRIDAY, 22—The Lord loveth a darned liar.—*Alessandro Scarlatti*. (See previous paragraph.)

Saturday, 23—A musician spends money on MUSICAL COURIER advertising and finds it pays, 43 B. C.

Sunday, 24—An American composer eats near the St. Regis Hotel, 1914.

Monday, 25—Arturo Toscanini cables definitely and finally that he may come to the United States.

Tuesday, 26—Arturo Toscanini cables: "I was misquoted in my cable of yesterday. I wished to say that perhaps I shall be in New York and perhaps I shall not. Please correct the shameless misrepresentation of a conscienceless press."

Wednesday, 27—An American composer finds a fifty cent piece. Earthquakes everywhere else.

Thursday, 28—A pianist plays works by Mendelssohn and Rubinstein and is remanded to Bellevue Pavilion for observation as to his sanity.

FRIDAY, 29—A teacher is judged by the pupils that avoid him.—*Sophocles*.

Saturday, 30—Wotan out all night for the first time since his marriage to Fricka, 6,200 B. C.

Sunday, 31—Wotan minus an eye; Fricka seen to look self-conscious.

Two Mehan Pupils.

Hazel M. Lee, soprano, made two appearances with Pryor's Band, Asbury Park, N. J., as soloist, and received excellent notices, not only for the beauty of her voice, but also for her pleasing stage presence and clear enunciation.

Rowena Lanyon, soprano, sang at a recent musicale in Pittsburgh, Kan., where she met with great success. These two Mehan pupils are a few of many who carry the fame of these teachers into all parts.

The Mehans have settled in their new home, "Cliffcrest," at 523 Riverdale avenue, just beyond Van Cortland Park subway terminal, conveniently near the South Broadway trolley line to Yonkers. Here is every facility for comfort and practical study of the voice. Either Mr. or Mrs. Mehan is at their Carnegie Hall, New York, studio daily.

Matzenauer and Ferrari-Fontana Have Returned.

Just returned from their summer home at Schroon Lake in the Adirondacks, Margarete Matzenauer and her husband, Signor Ferrari-Fontana, with their two-year-old daughter, are now in New York City. The operatic family is staying at the Hotel Ansonia for a few days before locating further up town in the new home on Ninety-fourth street, just east of Fifth avenue.

QUALITY, POWER COLOR.

Their Most Important and Interesting Phases in Singing.

[Specially written for the MUSICAL COURIER by Charles Bowes, of the Bowes Studio, 601 Madison avenue, New York.]

QUALITY.

Quality is individual. Many singers with unpleasant singing voices, try to blame nature, when they have upset the naturalness of their voice production by trying to imitate some of the great artists. Think of how many lyric tenors have tried to emulate Caruso! (This is the reason that I am against teachers singing overmuch during the lessons that they give.) What makes quality? Healthy vocal cords are necessary to secure the best quality, but that is not the big point. Control of throat and control of breath are also important factors in securing quality, but not the most important. Resonance is the point, or keystone, in quality.

The resonance cavities of each singer are absolutely individual. Did you ever stop to think of the thousands of people that you meet, of whom no two look alike or speak alike? It is the same with singing voices. No two voices have the same quality, and it is ruinous to the individual to try to imitate the quality of another. Imitate the production—yes; imitate the quality—no.

Hear the best singers, as often as possible, studying their production, and style, but don't try to imitate their quality.

American women singers in general are taught to sing too much on the timbre, in the upper part of their voices, lacking the protection and beautifying influence of the over tones of head resonance. If you will listen carefully to all the great artists, you will hear the over tones in every note sung. This is one of the essentials of good singing, as screeching high tones, entirely lacking in flow, are disagreeable, to say the least. Unpleasant singing and speaking voices are unnecessary, if this point is understood and developed.

To sum up, the requisites for quality are: (a) Control of breath. (b) Control of open throat, including control of vocal cords. (c) Control and understanding of resonance.

The last is the most important. Don't misunderstand me. I say the most important, but not the all important, as the first two are necessary, and each point must be considered in relation to the others.

POWER.

Power in singing is not breath, but resisted breath. Therefore, if breath is resisted, why does it not stop flowing? It would, if pressure were not given to the breath in proportion to the resistance offered to it.

Where is this resistance? In the vocal cords.

Can they be trained to this resistance? Certainly. The balancing of pressure of breath and resistance gives control of power.

Did you ever see a team of splendid horses which did not pull well together? Of course you have. So it is with power in the singing voice. Too much pressure to breath gives a breathy tone, the vocal cords lacking in balance of resistance. Too much resistance of the vocal cords, and no tone can be emitted, as the extreme resistance precludes all passage of breath.

Power in singing should not be hurried in its development, otherwise quality will be sacrificed. Balance of the two points of resistance gives us control of power, with the minimum effort. The training of the resistance of the vocal cords is not complicated; in fact, ridiculously simple. (In my paper on "Tone Production," published in the MUSICAL COURIER in June, I went quite fully into breath control, so I will not repeat it now.)

COLOR.

We speak of a singer using color in singing. What does this signify?

The baritone who sings "It is Enough," from "Elijah," and "Mother Machree," with the same quality of voice, lacks color. The soprano who sings Mimi's air from "La Boheme" and "I Love You Truly," with the same quality, lacks color. The person who recites "The Charge of the Light Brigade" and "The Goblins Will Git You" with the same color, lacks imagination.

Jean de Reszke says: "Never sing two consecutive phrases, with the same color, if it can be avoided."

What did he mean? That variety of tone qualities gives a more interesting portrayal of expression than the use of but one. This is the reason I am against nasal resonance, which permits of but one color. What is more uninteresting than to hear a person speak in a monotone, or sing one unchanging quality? Qualities of resonances form the basis for color, combined with interpretative ability (natural or cultivated) and imagination.

I will express it in still another way. Color is secured by a knowledge of resonances, with their myriad combinations, coupled with an imagination to call upon the emotional center to express the picture desired.

Faddists there are who claim that diction gives all the color. It is not the "Alpha and Omega" of color, but is a great aid.

Color is developed by mentally visualizing, and then ex-

aggerating, from an emotional standpoint, the thought to be expressed.

The technical means used are diction, control of voice, the ability to sing almost every tone in the voice with two or more qualities, rhythm and good musicianship.

Technic is a means to an end, and that end is expression, when used in conjunction with color.

Gerard Will Concertize This Season.

The many friends, both in America and abroad, of the young American violinist, Frederic Gerard, will be interested to learn that his temporary retirement from the con-



FREDERIC GERARD.

cert stage for the benefit of his health has been productive of the best results. Mr. Gerard will return to public life this winter in excellent condition, after a period of out of door life in the mountains of New Hampshire.

Francis Rogers Back at Work Again.

Francis Rogers has returned to town and is at work on his concert programs for the season, during which he will offer the public many interesting novelties. In addition to his concert work, he will accept a limited number of serious students of the art of singing, paying particular attention to the selection and preparation of songs and arias sung in English, for which his experience as a concert singer and student of English diction renders him remarkably competent. One day in each week (Monday) he will teach at the Yale School of Music, New Haven. His New York address is 115 East Fifty-third street.

Hahn to Conduct Arions.

Carl Hahn, pianist, cellist, accompanist, composer, has been elected to be conductor of the first concert of the New York Arion Society, on November 25. The rehearsals will begin this week. The Arion Society is to be congratulated upon its choice.

Marie Morrissey's Bookings.



CARL HAHN.

Marie Morrissey, the contralto, has returned to New York after a vacation spent at Nantucket, Mass., and she has before her one of the busiest seasons in her career. Since September 1 she has been booked in Boston, Providence, Bridgeport, Conn. (two appearances), Waterbury, Conn., Jersey City, N. J., Wilkes-Barre, Pa., Maplewood, N. J., Lockport, N. Y., a week at the Pittsburgh Exposition as soloist with the Russian Symphony Orchestra, this being her third engagement with this organization since last spring; at the Amsterdam Theatre, New York, etc.

Miss Morrissey is looking forward with particularly eager anticipation to her concert at Wilkes-Barre with the Concordia Society, since this will mark her artistic debut in the city of her birth.



WILLEM WILLEKE

*Violoncello Virtuoso,
member of the Kneisel
Quartet, writes as fol-
lows concerning the*

Mason & Hamlin

Pianos

*I consider the Mason
& Hamlin Pianos the
best of all in the
world in tone and
action.*

(signed)

Willem Willeke

Marx Oberndorfer with Chicago Opera Association.

Marx E. Oberndorfer has just been engaged by Cleofonte Campanini as assistant conductor for the German operas to be given by the Chicago Opera Association at



ANNE SHAW FAULKNER.

the Auditorium this winter. Mr. Oberndorfer's duties will not, however, interfere with his private classes in piano and vocal coaching. In connection with Anne Faulkner-



MARX E. OBERNDORFER.

Oberndorfer he will appear again this season in opera musicales before many of the leading clubs of the country.

Date of Guilman Organ School Competition Changed.

The four free scholarships at the Guilman Organ School will be competed for Thursday, September 30, at 10 o'clock in the morning, instead of the day originally arranged for. The board of examiners is composed of Samuel A. Baldwin, of the College of the City of New York, and Frank Wright, the former warden of the Guild. Dr. William C. Carl will meet with the board on that day. The application list is a large one.

David Activities Begin October 4.

Ross David, the eminent vocal teacher, announces the opening of his studios in the Rutland, 260 West Fifty-seventh street, New York, October 4, 1915. Applications for hours may be made by mail. His telephone number will be Circle 1160. After November 1 Mr. David will also

teach in Mrs. Babcock's studio, 100 Carnegie Hall, on Monday, Wednesday and Friday afternoons.

"Lada," Poetess of Terpsichorean Art.

Some one has said that "Lada is more than a dancer, that she is a poetess of the terpsichorean art—the last word in rhythmic plasticity," and the same writer further declares that "her performance is not only dance, but is life symbolized. Like intangible music her kaleidoscopic movements are utterly subjective. To say that she is a visualized vibrating sound in which melodies and harmonies melt into thousands upon thousands of living lines, is to



Photo copyright, 1914, by Norman F. Butler, New York.
"LADA."

express it mildly." While this is all true, it is also evident that one of her fundamental tendencies is naturalness. A graduate of the new Russian terpsichorean school of art, she dances a work with all her body and soul, and like the music, her movements are utterly subjective and full of vivid impressions. Her dances include the inspirational and the character, in each of which she is equally at home.

From "The Dance," volume ten of Ivan Narodny's "The Art of Music," the following is quoted: "Among the few pioneers of the modern choreographic art, Lada occupies a conspicuous place. As different as was Elssler's art

from that of Taglioni so is Lada's from all her contemporaries. Neither does she belong to the stately classic school of Isadora Duncan and her rivals, nor to the gyrating students of the Russian ballet. Her conception of art dance is that it should transform the music into a definite choreographic picture, intelligible to the audience.

"Lada is superior to a ballet dancer, because, as much grace and thrill as there is in the technic of the ballet dance, it contains little of expressiveness of life, that very essence of movement. Technic and leg agility are far from being the real art. . . . But Lada's idea of a dance is aesthetic naturalness—to live in grace, movement, poetry and beauty."

Friedheim Plays at New York

School of Music and Arts.

Arthur Friedheim, the pianist, was heard in a characteristically interesting and enjoyable program at the New York School of Music and Arts, Central Park West and Ninety-fifth street, on Thursday evening, September 23. Owing to the present foreign complications, Mr. Friedheim has determined to make America his home in the future and Ralfe Leech Sterner, the director of the school, is particularly fortunate in having secured this well known musician as a member of his faculty, viz., as the head of the piano department and as lecturer on musical topics.

The reception rooms of this handsomely equipped school were well filled on the occasion of this early-in-the-season recital and the favored guests were especially in sympathy with Mr. Friedheim's interpretation of the numbers, which were as follows: Sonata, op. 110, A flat (Beethoven); "Moto Perpetuo" (Weber); songs without words: "Contemplation," "Spinning Song" (Mendelssohn); "Barcarolle," in F minor (Rubinstein); prelude in G, study in A flat, scherzo in B flat minor (Chopin); "Benediction of God in the Solitude," "Fantasia," from "Don Giovanni" (Liszt).

To the delivery of the program, Mr. Friedheim brought all that technical finish and detail of interpretation which has won for him pre-eminence in the pianistic world. If any numbers appealed to the audience more than others, perhaps these were the Chopin scherzo in B flat minor and the Liszt numbers, the latter fact being rather to be expected, since Mr. Friedheim enjoys the distinction of having been a favorite pupil of Liszt and has been referred to as a "son of Liszt" by several writers.

To his regular program, Mr. Friedheim was obliged to add several encores.

Lincoln, Neb., to Hear Olive Fremstad.

One of the most recent bookings of Olive Fremstad is an engagement to sing in Lincoln, Neb., on Thursday evening, October 21. Arrangements were completed through Willard Kimball, director of the University School of Music, in Lincoln, and A. Levenson, of the Booking and Promoting Corporation, of Aeolian Hall, New York City.



OPENING OF TICKET SALE FOR TUESDAY MUSICAL AND BOOKING PROMOTING CORPORATION CONCERT SERIES AT ROCHESTER, N. Y.

Olive Fremstad will open the course Monday evening, October 4. The series of concerts will be held in Rochester Convention Hall.



RUDOLPH GANZ, THE PIANIST.

Rudolph Ganz as a Farmer.

The accompanying pictures were made on the occasion of a jollification held recently by the pupils of Rudolph Ganz in one of the farmhouses near Camp Mary, Naples, Me., where the well known pedagogue and pianist has been spending the summer and instructing a large class of pupils. In one of the illustrations Mr. Ganz is seen at the piano in a typical Maine rural costume. The figure seated on the piano is referred to by the photographer as "The Spirit of Vacation Time."

Mr. Ganz will return to New York on October 10 and intends to make the trip from Maine by automobile. While his chief activity this winter will be confined to teaching, nevertheless he is to play a number of recitals and to make some appearances with orchestra.

The Stults in Demand.

Walter and Monica Stults, the baritone and soprano from Chicago, who are being introduced by Mrs. Herman Lewis to the music lovers East and West, are greatly in demand for performances of "The Messiah." They are wanted for this oratorio in the coming Christmas season at points as widely separated as Yankton, S. D.; Denver, Col.; San Antonio, Texas, and Hamilton, Canada.

Emily Gresser Played for Charity.

Emily Gresser, the American violinist, played at Carnegie Hall, New York, on September 25, at a concert that

marked the return of Yehoash (S. Bloomgarten), the Hebrew writer and litterateur, from the Holy Land. The proceeds were for the Jewish war sufferers in Palestine.

David Sapirstein, the American pianist, cooperated with Miss Gresser.



RUDOLPH GANZ IN COMEDY.

Samoloff "Neutral" Musicale.

The well known singing teacher, Lasar S. Samoloff, whose studio is in Carnegie Hall, New York City, invites his friends to a "neutral musicale," at Carnegie Hall, Sunday, October 3, at 3 p. m.

The Goodini Trio (violin, cello and piano) will take part in the program, and a few of the Samoloff professional pupils will sing.

Russian "tschay" and German cake will be served.

The Wagnerian tenor of the Metropolitan Opera House, Johannes Sembach, and wife will be the guests of honor.

When Some of Mrs. Lewis' Artists Open Their Season.

Eleanora de Cisneros, in Minneapolis, October 18.

George Hamlin, in San Francisco, October 3 (Verdi's "Requiem").

Graham Marr, in Minneapolis, October 18.

Anne Arkadij, Sharon, Pa., November 1.

She—"She cannot play without her music."

He (sadly)—"But she always has her music."—Puck.

OBITUARY.**Mildred Potter.**

In the death of Mildred Potter, which occurred on Friday, September 24, America has lost one of its representative singers. Miss Potter was operated upon two days previously for appendicitis, and the suddenness of her

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MILDRED POTTER.

death is a great shock to her many friends and admirers. A funeral service was held last Monday morning at the home of her mother, 339 West Twenty-third street, New York.

(Continued on page 42.)

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CHICAGO MUSIC SCHOOLS REOPEN.

Over One Hundred Musical Institutions Begin Season's Work—Musical News of Interest.

There are in Chicago 294 public schools (not including branches) and the enrollment in these schools reached the total this year of over 400,000. The number of teachers in public schools amounts to 7,013. In this city are more than one hundred music schools, without counting the thirty-seven convents and monasteries. In the public schools the head special teacher of music receives a salary per year of \$2,200, while the supervisor of physical education and manual training gets \$4,000 a year and the supervisor of household arts \$3,500. The singing teachers (elementary) get salaries ranging from \$1,500 to \$2,200—the first year's salary being \$1,500 and being raised \$100 yearly until reaching its limit on its eighth year, \$2,200.

The salaries in music schools are based on different foundations. Teachers are not paid a salary in most of the Chicago schools, but work on percentage. The Chicago Musical College, it is said, exclusively pays a salary to teachers, the American and Bush Conservatories have several of their principal teachers engaged on straight salaries, but most of the other music schools here do not pay their teachers salaries but a certain commission, which pays for studio rent and other expenses attached to the running of a school. As stated above, there are in Chicago more than one hundred music schools, yet only four or five have succeeded in winning recognition from other States, pupils being known to come to those schools from the East, West, North and South, but the other ninety-five music schools have remained unknown, even though some of them have already passed the quarter of a century mark.



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It is a known fact, which cannot be disproved, that the three largest music schools in Chicago are the American Conservatory, Chicago Musical College and the Bush Conservatory—largest not only in the number of pupils enrolled, but also in the number of teachers engaged, and it might be added in the quality of talent secured by the management. In the last few years several smaller schools have made big progress. Those schools, such as the Walter Spry Music School, Mary Wood Chase School of Musical Arts, though smaller in size are comparatively big schools and exceptionally well fitted for the students. There are other music schools in Chicago which have won in part recognition, but due to mismanagement, they have remained stationary, while younger schools have grown up and surpassed older schools. There is to be found in Chicago among some of the heads of music schools more provincialism than in the small communities in the States. The heads of those schools are satisfied to be established in a large city and to be somewhat locally known. They do not aspire to national recognition. They are satisfied to exist and do not know or desire to know that existing is not living and as long as they can pay their rent and close the year "even," their object in life has been accomplished.

There are also in Chicago private teachers who call their studios schools. Such are not included in the above list, as some of those schools of one or two teachers are very successful, yet it would be ridiculous to consider as a school a private studio, even though some of those studios can claim an enrollment far in excess of the number of pupils registered in more than ninety of the one hundred Chicago music schools referred to above. Chicago music schools, though numerous, are not generally superior to schools to be found in smaller localities. As stated previously, only a few schools in Chicago have gained a national or international reputation. The other schools are local and as such are generally only patronized by Chicagoans. As to district schools—that is to say, schools outside of the loop—they are successful only when branches of larger institutions having the main office down town. The other district schools, generally speaking, have only a small enrollment, the patronage being limited to a neighboring clientele. Several music schools, of late, have tried to establish themselves in fashionable districts, but rich parents prefer to send their children to schools having a reputation rather than to a district school, which has little except the location to recommend it. It may be added that the Bush Conservatory, which is not in the downtown district proper, is so close to the loop that it is included in the remarks made of the down-town schools. Furthermore, the Bush Conservatory as well as the Chicago Musical College, American Conservatory, Walter Spry School, Mary Wood Chase School and several others here have as large numbers of out of town students as resident pupils enrolled at their schools. Out of town students should be especially careful in selecting the school in which they want to study before enrolling, and should ask for more information than a catalogue, which often does not show the drawbacks of some of the Chicago musical institutions.

KINSOLVING EVANSTON MUSICAL MORNINGS.

This office has received a very nicely arranged prospectus announcing the musical mornings given by Rachel Busey

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Kinsolving at the Woman's Club, of Evanston. Harold Bauer, pianist and Paul Althouse, tenor, will open the series on Tuesday, October 19. Marcella Craft will appear on Tuesday, November 16; Emilio de Gorgoza on Tuesday, December 21, and Albert Spalding will close the series on Tuesday, January 18. It may be said that the Kinsolving morning musicales at the gold room of the Congress Hotel which will be opened by Mary Garden and assisting artists on Tuesday, November 23, are at this early date already assured to meet with the patronage of the "Windy City."

HERMAN DEVRIES' PUPIL FOR THIRD PRESBYTERIAN.

Clark Shipp, tenor and professional pupil of Herman Devries, has been engaged as tenor soloist at the Third Presbyterian Church. Mr. Shipp has been booked already for many appearances in oratorios for the coming season. His dates will be published in these columns shortly.

STURKOW RYDER IN NEW ORLEANS.

A card containing the greetings of Theodora Sturkow Ryder, pianist, has been sent to this office from New Orleans.

ALONZO MORSBACH WINNING RECOGNITION FOR EXCELLENT WORK.

One of the younger singers of Chicago who is rapidly winning recognition for his excellent work is Alonzo Morsbach, of the Chicago Artists' Quartet.

Mr. Morsbach possesses a bass-baritone voice of splendid quality, good range, and withal musicianship which enables him to interpret the various compositions with an intelligence which has brought him recognition wherever he has appeared.

Mr. Morsbach was the soloist at the First Baptist Church of Evanston, which position he resigned to tour with the Chicago Artists' Quartet. He owes his entire musical schooling to William Clare Hall. During the past three months he has appeared in various cities, among them Sterling, Morris, Wheaton, Libertyville, Ill.; Monroe, Plattsville and Oregon, Wis. On Wednesday afternoon last he sang with much success at a musicale given in the Little Theatre.

LEMUEL KILBY OPENS STUDIO.

Lemuel Kilby, baritone, has returned to Chicago and reopened his studio at the Fine Arts Building. Mr. Kilby has an excellent class and is one of the most successful of the younger singers and teachers.

NELDA HEWITT STEVENS SINGS IN CLEVELAND.

Nelda Hewitt Stevens, the delightful artist of antebellum songs, left last week to present the opening concert before the Cleveland Woman's Club, and will present her recital of the antebellum days in costume. Mrs. Stevens will also visit her home in Louisville before returning to Chicago, where she has many important dates scheduled for the coming winter.

THEODORE HARRISON MOTORING.

Mr. and Mrs. Theodore Harrison, of Ann Arbor (Mich.) University School, were visitors in Chicago last week. They passed through the city on their way home after an extended motor trip, during which they visited various points in Illinois and Wisconsin. Mr. Harrison reports an especially large enrollment of pupils this season at the university.

JESSICA STRUBELLI LOCATES IN CHICAGO.

One of the late comers to Chicago is Jessica Strubelli, late of London, England. Mme. Strubelli comes to Chicago with an established reputation as an artist of high order. She was a favorite in London drawing rooms and has sung before such notables as Her Royal Highness Princess Christian, Princess Louise, the Countess of Chesterfield, Princess Frederick Charles of Hesse, and many others. Mme. Strubelli sang last Sunday at the Lake

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Guy Herbert Woodward
Charles E. Allum
Mae Julia Riley

and others too numerous to mention.
The management announces exclusive teaching engagement of HERBERT MILLER, baritone, and EDGAR A. BRAZELTON, pianist.

The Bush Conservatory is the only school of music in Chicago owning its own Dormitories.
Fall term begins September 15th. For illustrated catalog address: EDWARD H. SCHWENKER, Secretary.

Forest Presbyterian Church. She will open her studio in the Fine Arts Building on October 1. Her voice is a coloratura soprano of great range and brilliancy, and, in addition to the standard oratorios, Mme. Strubelli has a varied repertoire of French, German, English and Italian songs.

BUSH CONSERVATORY NOTES.

Grace Stewart Potter, pianist, has resumed her teaching at the Bush Conservatory. From the numerous applications for her time, both for teaching and recitals, Miss Potter will have a very busy season.

Mae Julia Riley, director of the school of expression of the Bush Conservatory, has returned recently from California, where she appeared in the numerous recitals at the Panama-Pacific Exposition.

Miss Riley opened her fall work with a larger enrollment than ever before, and her senior students will give a studio recital within the course of a few weeks, announcement of which will be made later.

Harold von Mickwitz, of the Bush Conservatory, conducted his first interpretation class, Wednesday, September 22, at 3:30 p. m.

EDWARD CLARKE WILL GIVE RECITAL SERIES.

Edward Clarke has been engaged to give a series of recitals on "Great Song Writers and Their Songs" on two of the University Extensions in Chicago. He will open the Oak Park course with a recital of the folksongs of various nations. Mr. Clarke is teaching in the Fine Arts Building this season and reports the largest enrollment that he has ever had.

AMERICAN CONSERVATORY NEWS.

The American Conservatory will open its series of Saturday afternoon recitals at Kimball Hall, October 2, with a program presented by Frederick Persson, pianist, and J. Warren Turner, tenor, both being members of the faculty.

A new choral society is being organized under the auspices of the American Conservatory. E. Warren K. Howe will be the conductor. Mr. Howe has had a large and successful experience as leader of choral organizations.

The normal school of the American Conservatory opened September 25, with a large attendance.

Lucy Duncan Hall began her classes in Dalcroze Eurythmics at the American Conservatory last Saturday, with the children's department. The work has proved to be of such vital importance for the development of musical

understanding that it is regarded by the management as one of the features of its plan for elementary training.

The children's class under the efficient direction of Louise Robyn meets every Saturday morning at the conservatory.

THE MAGNUSES RETURN.

Florence R. Magnus and son, Rudolph Magnus, the eminent vocal teachers, have returned from their summer home in Vermont and have reopened their studio in the Fine Arts Building. Mr. Magnus, who has had his time filled for teaching since the closing of last season, has reason to expect a highly successful season.

K. OF C. CHORAL CLUB OF ST. LOUIS.

A very interesting article appeared in the Church Progress of St. Louis, Mo., of Thursday, September 2, headed "On the Mississippi with the K. of C. Choral Club."

CHICAGO WOMAN'S MUSICAL CLUB MEETING.

The Chicago Woman's Musical Club will hold its first open meeting of the season on Thursday afternoon, October 7, in the Florentine Room, Congress Hotel. A reception to the president, Eleanor Capps-Hostler, and the guest of honor, Mrs. Albert J. Ochsner, second vice-president, and president of the National Federation of Musical Clubs, is to be followed by a program given by Mary Ann Kaufman, soprano; Miriam Larkin, harp, and Marie Hoover Ellis, pianist; Tina Mae Haines, accompanist. Karleton Hackett will make an address on "The Function of a Music Club." The club will give eight concerts during the season. This is the second year of the organization, which finds it with a continually growing membership.

SCHILDKRET'S ORCHESTRA ON TOUR.

Sam Schildkret, the orchestra director who achieved distinction at the International Lyceum convention recently, left September 26 for a tour through the Middle Western States under the Redpath Lyceum direction.

ALBERT WHITE WITH MILWAUKEE SYMPHONY.

Albert A. White recently sang for Mr. Zeitz, director of the Milwaukee Symphony Orchestra and was immediately engaged for an appearance with the orchestra on December 19. Mr. White will give his Chicago recital at the Fine Arts Theatre with Mme. Foster on Sunday afternoon, October 17.

STURKOW RYDER STUDIO OPENS THIS WEEK.

Mme. Sturkow-Ryder, who has just returned from New Orleans, opened her studio on Saturday, September 25. She devoted that day to students. There will be five

classical programs for the season at which Mme. Sturkow-Ryder will play each time, and two programs in the Little Theatre. The success of last year's programs was most gratifying, and the standard of compositions played was extremely high.

NOTES.

Heniot Levy's artist pupil, Marie Kryl, leaves Chicago October 4 for a tour with the Chicago Symphony Orchestra.

Thaviu presented his opera company at the International Lyceum Association in the Auditorium Hotel recital hall recently, when he received applause in due proportion to its merit. The orchestra as well as the company under his experienced leadership was excellent.

Frederic Martin Is Singing in California.

Frederic Martin, the basso, left last week for San Francisco, where he will take part in three concerts at the Panama-Pacific International Exposition. In addition to a miscellaneous program, Mr. Martin will be heard in Verdi's "Requiem," other soloists being Emmy Destinn, George Hamlin and Florence Mulford Hunt. These concerts, which will be of unusual interest will be given October 1, 2 and 3.

Mr. Martin will return to New York about the middle of October and will be heard in recital in Aeolian Hall on the evening of October 28.

Mme. Riheldaffer Should Be Optimistic.

Grace Hall Riheldaffer, the soprano, who will begin her season's tour October 4, is booked for five nights a week until March 30, 1916. Her tour will take her from Maine to California and from Canada to the Gulf. One of her early bookings is in Oklahoma City, this being her second recital there. Surely this sterling artist need not complain of the outlook which the musical season presents—but then, Mme. Riheldaffer never complains. To be cheerful she declares to be her first maxim for success.

Where Spiering May Be Found.

Theodore Spiering is at present at Hotel Wellington, New York City, where he is to be until October 3. Following that date he will be found at his studio, 2 West Eighty-eighth street.

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Meta Reddish Is Available.

A young American soprano who was winning for herself fame in the musical field abroad when the war broke out is Meta Reddish, a New York State girl. She had sung at the Royal Teatro San Carlo, Naples, Italy; at the Teatro Costanzi, Rome; at the Gran Teatro Liceo, Barcelona, Spain, and at other leading opera houses of Europe and South America.

"Meta Reddish, as Gilda, displayed a voice of rare purity and a security of intonation far above the ordinary," La Tribuna, Rome, has said of her singing at the Teatro Costanzi, and the Giornale d'Italia gave her this tribute: "Meta Reddish, the North American soprano, won a



META REDDISCH.

splendid victory as Gilda. Her voice is of great beauty and limpidity, and what counts for more, she has been educated to the correct traditions of bel canto. The young artist's Italian diction is most commendable and she sings with the true dramatic accent." And of her appearance at Naples, Il Giornale affirmed: "Seldom has a San Carlo audience, in recent years, been privileged to hear such perfection in bravura singing united with beauty of tone. The young prima donna was obliged to repeat the rondo of the last act at general request."

Similar to the above notices any number of laudatory reviews of her singing abroad have been published. But she is not alone appreciated there. Since her return to her native country, Miss Reddish has been singing a great deal, and Americans are likewise admiring her voice of rare beauty. In the Buffalo Express of September 5 appeared the following:

"A few Buffalonians were privileged recently to hear the singing of Meta Reddish, who was the guest of friends in this city. Miss Reddish is the Le Roy girl who made a sensational success in opera on the stage of several music centers in Italy, as well as in various cities of South America. She has a voice of rare beauty, a coloratura soprano, and this beautiful vocal organ is used with full control of its resources. The war cut short for the time the brilliant European prospects of this young American artist, but there can be no doubt of her ultimate success in her chosen career in the minds of those who have heard her sing."

Concert and recital engagements are being arranged here for the soprano for this season, as she will doubtless not return to Europe during the present unsettled state of affairs there. She is to sing also at some of the important spring festivals.

Macmillen and the Goldmark Concerto.

When Francis Macmillen made his debut in Vienna a number of seasons ago, he played the Carl Goldmark concerto for violin and orchestra. Macmillen's fame as a violinist had preceded him to the Austrian capital, but his standing as an artist there at that time had not been established.

That Macmillen "made good" on such a trying occasion is evident from the fact that at the conclusion of the performance he was called back to the stage times without number and finally compelled to play three encores.

The next day Dr. Goldmark called upon and congratulated the young artist upon his success. Macmillen was immediately engaged to play the Goldmark concerto at a special symphony concert of the Tonkünstler Orchestra,

which was followed by a second recital of his own, on which occasion he proved to be a real box office attraction.

It was also after his performance of this work for the first time in London that the London Times said: "I believe Macmillen will go farther and stay longer than any of the others I have mentioned." The critic was referring to the great array of violinists that had appeared in London during one of the past seasons.

Macmillen has played the Goldmark concerto with nearly every great orchestra in the world, always with pronounced success and the fact that he has chosen this work for his opening recital in New York therefore will be of especial interest to music lovers.

The Goldmark concerto, by the way, is better suited to be played with piano accompaniment than nearly any other concerto written for the violin.

Dorothea North's Early Season Bookings.

Dorothea North, soprano, has prepared two new programs for this season, which comprise some interesting new modern songs, novelties and classics. Herewith are given some of her early bookings: Chicago, Lake Forest, Ill.; Houston, Tex. (second return); Jackson, Laurel, Meridian and Oxford, Miss.; Sedalia, Mo. (second return);



DOROTHEA NORTH.

Salina, Kan. (third return); Bluffton and Tiffin, Ohio; Sioux City and Mount Pleasant, Ia.; Crete, Neb. (State Normal); Peru, Neb. (State Normal); Valley City, N. Dak. (college, second return); Wolfeton, N. Dak.; Lansing, Mich. (third return); Red Wing, Minn. (second return).

Another McCormack Victory on the High "C"?

According to a report from New Haven, Conn., John McCormack has assumed the role of life saver. Mario Korbel, the sculptor, with Edwin Schneider, McCormack's accompanist, were cruising in the small yacht, Aphrodite, September 21, when a sudden gale capsized the craft. Korbel cannot swim and McCormack who was nearby in a power boat hastened to the rescue. He plunged overboard and succeeded in pulling the sculptor aboard the power boat. Schneider, who can swim a little, kept afloat until he was picked up.

San Francisco Club to Play Beach Work.

On October 28 the Quintet Club of San Francisco will play Mrs. H. H. A. Beach's quintet for piano and strings. On this occasion the noted American composer will herself play the piano part. Mrs. Beach will remain in California, where she has made many friends, until after this concert.

ELENA GERHARDT

In America
Season 1916-17

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Jose Shaun, American Tenor.

Among the new tenors who came before the concert going public in this country last season, few, if any, displayed more rare natural talent and ability than did Jose Shaun, the young American singer. This young man met with



JOSE SHAUN.

unusual success whenever he appeared in public, and on the merit of his art alone was able to build up a following of admirers among critics and the musical public in a very short time. Born in this country, Mr. Shaun has received all his musical education on this side of the Atlantic up to the present time. He is a staunch enthusiast of American art, and from general indications it may be concluded that he will in time undoubtedly prove a valuable asset to this general movement. From early youth he has possessed a remarkable voice, and he first came into prominence in Boston as a boy soloist in various cathedrals. Much interest was taken in the boy's talent and he has had a thorough training.

During the past season, Mr. Shaun was heard extensively throughout the New England States in concert, oratorio and recital work, and the present season will find him returning to most all of these cities as a result of the favorable impression he made last year. His long list of engagements started as early as September 26, when he was heard at Springfield, Mass., as soloist with the organist, O'Shea. He is to be heard in a recital of songs at Jordan Hall, Boston, some time during the latter part of November, and in several other concert engagements in that city. His other New England engagements are included in a general tour of that section, which takes him into nearly every city of any musical importance located therein.

Jose Shaun, for a singer of his age, displays in his art a sincerity of thought and a mature musical conception that is surprising. He has attained what he has to offer in song through a happy medium, in which he has luckily not been influenced too much by futile conventions, as have far too many tenors of the day, and his message is conveyed by an eloquence that is distinguished by its rare appeal and forcefulness. He is a musician of unquestionable thoroughness, and has proven himself a most dependable artist under all circumstances.

Ethel Newcomb Will Teach in New York.

Ethel Newcomb, the pianist and Leschetizky exponent, will teach in New York City during this season. She has a class in Schenectady, N. Y., also.

Paul Savage Has Returned.

Paul Savage, the well known singing teacher, has returned from his summer outing and will reopen his studio at Carnegie Hall, New York City, this week.

Paul Reimers for Roanoke, Va.

Paul Reimers, the well known Lieder singer, whose concert tour for 1915-1916 is being arranged by the Music League of America of Aeolian Hall, New York City, is at Bar Harbor, Me., preparing for his strenuous fall and win-

ter season. Mr. Reimers has been engaged recently for one of the concerts in the musical course given by the Thursday Music Club, of Roanoke, Va.

Macbeth-Amato Recital.

Florence Macbeth, the coloratura soprano, is engaged in St. Louis on November 2 for a recital with Pasquale Amato.

Dr. Carl's Greetings.

The legion of friends of Dr. William C. Carl scattered throughout the East received numerous souvenir cards, etc., from him on his recent trip to the Panama-Pacific and San Diego Expositions. "Chicago and Carl send their cordial greetings," "Greetings from the Rocky Mountains," with beautiful views of the Garden of the Gods, etc., these were some of the reminders sent East by the thoughtful Dr. Carl.

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A David Bispham Tribute.

On Monday, September 20, David Bispham began the second of the three weeks he has given to vaudeville, prior



DAVID BISPHAM AS BEETHOVEN.

to the opening of his Beethoven play, at the Maryland theatre, Baltimore. The day following, there appeared in the Baltimore Evening Sun an interesting review of his work, portions of which are herewith quoted: "Certainly no more distinguished a singer has ever been heard in Baltimore under similar auspices. . . . The perfection of this great baritone's artistry is perhaps more apparent now than at any time in his career. . . . The flexibility of the organ, the clarity of the enunciation, the character and variety of the interpretations, the delightful personality of the man himself, his poise and simplicity of manner and the splendid authority of his work were all things that combined to make his recital one of the treats of the autumn. . . . Mr. Bispham gave a rendition of the 'Pagliacci' prologue that was so replete with character and a fine forcefulness as to be most unusual. . . . Mr. Bispham is a most delightful singer. . . . One rarely hears such breath control, such skillful phrasing, such resonant tones in the half voice. The performance yesterday for many reasons was extremely significant. . . . Just to hear this singer is a music lesson in itself, for he is one of the most authoritative interpreters of songs now appearing in concert. Behind his singing is the wonderful background of musical traditions which have helped to make him what he is today—one of the greatest artists of our time."

More Dates for Dora Becker.

Dora Becker, the American violinist, whose recent decision to return to the concert stage was heralded with loud acclaim in all parts of the country, has planned a strenuous season in order to fulfill the demands for her appearances, particularly in the East and South.

On October 9 Dora Becker will play at the first monthly musicale this season of the Newark (N. J.) Musicians' Club. On November 12 she is booked to open the Robert Treat School, also in Newark, N. J., at its first series of subscription concerts.

Other advance bookings include a recital on November 15 at the Ninety-sixth Street Public Library, New York, and three concerts at Bucknell University, December 13, January 28 and February 24 respectively.

The first week in December Dora Becker leaves for Louisiana, where the first two of a series of Southern engagements begin.

Bessie Kintz Recital.

The 406th concert of the New York School of Music and Arts, Ralfe Leech Sterner, director, will be given by Bessie Kintz, dramatic soprano, Thursday evening, September 30, at headquarters. She will sing arias by Weber, Puccini, Gomez, and songs by English and American composers. The Sterner institution has started the season in the new quarters, Ninety-fifth street and Central Park

West, New York City, with vigor and every promise of increased success.

A Demand for Albert Spalding.

Next week Albert Spalding, the violinist, will open his concert season. On Monday night, October 4, he appears in the Academy of Music, Richmond, Va. October 7, Mr. Spalding will appear in Baltimore, opening the season in Ford's Opera House and on October 8 he is booked to play in Washington. As this will be his first appearance in that city, he is promised an enthusiastic reception. At both of these concerts he will be assisted by Loretta Del Vallé, a soprano who has won an excellent reputation in the opera houses of Mannheim, Cassel and Prague.

The Musical Foersters.

Elsa Foerster, the child singer in "Königskinder," as given at the Metropolitan Opera, celebrated her sixteenth birthday recently. Her brother, William Foerster, Jr., is concertmaster of the orchestra in "The Lilac Domino" company. The young musicians are children of the well known

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clarinetist, Wilhelm Foerster, formerly of the Seidl Orchestra.

About Roderick White.

The following press notice followed an appearance of Roderick White, the young American violinist, in Pasadena, Cal.:

We thought one of the old masters had come again last evening when Roderick White drew his bow across the strings of his violin. The first notes of Dvorák-Kreisler's "Indian Lament" seemed drawn from the very heart strings of every music lover in the audience, and even those to whom such harmonies are not as the breath of life itself were thrilled into eager silence. Not an old master, but a new master; an American whom the world will hear from more and more. A very young magician of the bow with an emotional power and sway of intellectual understanding which seems more a gift of the gods, finished and perfect, rather than the result of years of painstaking cultivation to perfect a vehicle of expression for the divine afflatus. Roderick White is one of the best pupils of the celebrated Hungarian teacher, Leopold Auer, to whose instruction we are indebted for those already world renowned artists, Mischa Elman and Efrem Zimbalist.—Maryland-Huntington Life, Pasadena, Cal., May 20, 1915.

Frankfurt will produce a new opera shortly written by one of its conductors, Ludwig Rottenberg. The title of the work is "Geschwister," based on Goethe's work of the same name.

Vida Llewellyn's Summer Recreation.

Vida Llewellyn, the talented young pianist, spent much of her summer playing golf, one of her favorite sports.



VIDA LLEWELLYN AT LA GRANGE COUNTRY CLUB.

She is shown in the accompanying snapshot in the act of "striking" the ball at the La Grange Country Club.

Miss Llewellyn is preparing for a busy season.

Mme. Preyer a Teacher of Distinguished Pupils.

Caroll Badham Preyer, the eminent teacher of singing, has begun her season this fall earlier than usual, owing to the number of pupils who have arrived in New York to study with her. Mme. Preyer, be it remembered, represents two of the most famous vocal teachers the world has known, Mathilde Marchesi, teacher of Melba, Eames and Calvé, and Lamperti, teacher of Mme. Sembrich. Mme. Preyer studied three years with Lamperti and has the distinction of a diploma from this maestro, an honor rarely bestowed by him upon any singer. Mme. Preyer also studied with Mme. Marchesi in Paris, and was closely allied with this noted teacher for some years.

Among the many artists who have studied with Mme. Preyer are Mlle. Toronto, formerly of the Metropolitan Opera, now of London; Marion Field, of the Freiburg (Germany) Opera House; Gertrude Auld, operatic and concert singer; Inez Barbour, operatic and concert singer; Bessie Grovestin Dutton, and Elizabeth Katzenstein, who made a successful debut last winter in Washington and Baltimore, receiving unstinted praise from the press.

Emma Loeffler Will Open Home Studio.

Emma Loeffler, dramatic soprano, will open her new home-studio at 313 West Seventy-seventh street, New York City, during the first week in October. At these studios she will have excellent facilities for teaching her large class of pupils. Of especial interest to young ladies from out of town will be the accommodations which are offered in the form of an excellent home, surrounded by the best influences.

In addition to her activities as a pedagogue, Miss Loeffler will be heard frequently in concert and recital. She will give a series of concerts at the Waynesburg College, Waynesburg, Pa., from October 18 to 22. October 25, she will be heard at Washington and Jefferson College, Washington, Pa.

Recently Miss Loeffler sang at a concert in the Bronx, New York City, receiving enthusiastic plaudits for her excellent work.

"He calls his verses 'Snatches of Song.'"

"He's right; he stole most of them."—Puck.

IN AMERICA SEASON 1915-16

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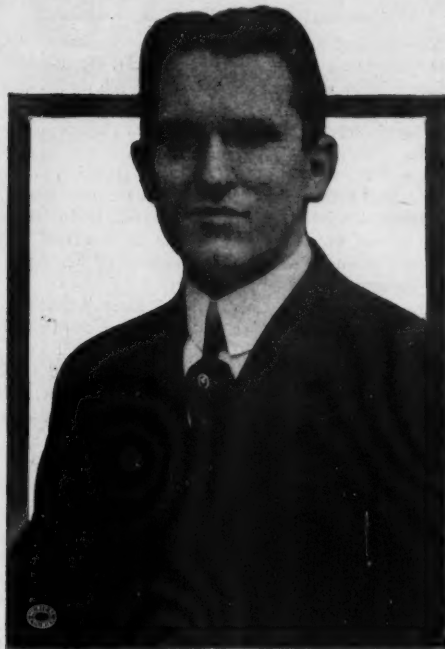
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Augstein Resumes Vocal Teaching.

Wilhelm Augstein, the New York vocal teacher, has returned from his summer vacation and has reopened his studios in the Metropolitan Opera House Building, New York. Mr. Augstein is an exponent of the school of the



WILHELM AUGSTEIN.

late Frank King Clark, with whose studios he was connected for several years. With a knowledge of this master's teaching method, Mr. Augstein combines a marked pedagogical talent. This enables him to carry on the work of his teacher and explains the success Mr. Augstein enjoys as a vocal instructor and voice builder. Before coming to this country, Mr. Augstein had a large class of students in Berlin, his former teaching field, and counted among his pupils several of the prominent European opera and concert singers. Encouraged by his success in the metropolis last season, Mr. Augstein has decided to make America his abode and to establish himself permanently in New York.

Hochstein Home Again.

David Hochstein, the young violinist, who is featured by the Music League of America, has returned to New York after a busy summer of teaching and resting in Rochester, N. Y., his home town. Mr. Hochstein is engaged now in arranging the program for his recitals, two of which will be held in Aeolian Hall, New York City, on November 19 and January 17; one in Boston, on November 15, and one in Chicago, on November 23.

Besides these recitals in important cities, Mr. Hochstein has been engaged for a number of concerts with artists of

such prominence as Mme. Fremstad, Paul Reimers and May Peterson, as well as a reengagement by the Rochester Symphony Orchestra.

Destinn and Hamlin Engaged for Autumn Festival on Coast.

Two operatic artists of renown, Emmy Destinn, of the Metropolitan Opera Company, and George Hamlin, of the Chicago Opera, have been engaged to sing in the autumn festival of the Panama-Pacific Exposition, which takes place September 29 to October 3 in San Francisco. Perhaps the most important event of the festival will be the magnificent production of Verdi's "Requiem," in which these two artists have attained a widespread celebrity.

An orchestra of 100 players and a chorus of 400, under Emil Mollenhauer, will combine with the roster of distinguished soloists to make the event one of national importance.

This Soprano's Vacation Not All Play.

Gurle Luise Corey, coloratura soprano, recently returned to her home in Washington, D. C., after a most delightful



GURLE LUISE COREY, HER TWO LITTLE COUSINS AND HER UNCLE AND AUNT, MR. AND MRS. MADISON WHIPPLE, AT THEIR COUNTRY HOME IN VIRGINIA.

summer spent at the country home of her uncle and aunt, Mr. and Mrs. Madison Whipple. In the accompanying snapshot Miss Corey, Mr. and Mrs. Whipple, and her cousins, Edwin and Moreland Schneider, are seen on the veranda. During her "vacation," Miss Corey spent six hours each day in practice and study. She has prepared a number of new programs for this season, which promises to be a busy one for her.

Schelling to Play with Bethlehem Symphony Orchestra.

Ernest Schelling, "America's own master pianist," has just been engaged to play with the Bethlehem Symphony Orchestra in Bethlehem, Pa., some time next March. Mr. Schelling is still at his summer home, in Bar Harbor, Me.,

preparing for the opening of his fall tour under the personal direction of Maximilian Elser, Jr., of the Booking and Promoting Corporation, of Aeolian Hall, New York City.

A Successful Young Organist.

John Doane is spending a few weeks at Mackinac Island and before resuming his duties at Northwestern University. Mr. Doane has had a very busy summer of organ recitals, his tour including recitals at Festival Hall, the Panama Exposition, San Francisco, where his friend and teacher, Edwin Lemian, is now giving recitals.

During the season 1914-1915, Mr. Doane has given over thirty organ recitals, three of them before chapters of the American Guild of Organists; the Illinois Chapter in Chicago, the Southern California Chapter in Los Angeles and the Minnesota Chapter in Minneapolis. He has played at five colleges, Northwestern University in Evanston, Ill.; Pomona College in Claremont, Cal.; Colorado College in Colorado Springs, Colo.; Parsons College in Fairfield, Iowa, and the Iowa State Teachers' College in Cedar Falls, Iowa; altogether a remarkable season for his second season before the public.

Mrs. Herman Lewis is booking Mr. Doane's concert dates.

A Pianist's Pastime.

The accompanying picture shows Otto L. Fischer, the American pianist and composer, after a game of tennis at Highview, N. Y., where he has been spending his summer

OTTO L. FISCHER,
Pianist.

out of doors, storing up energy for the long winter season which he is about to open.

PROGRAMME

1. SonataCésar Franck
2. a Sarabande, Double et Bourrée
(for violin unaccompanied), J. S. Bach
- b Sonata in D.....G. F. Händel
3. a HavannaiseC. Saint-Saëns
- b BerceuseA. Spalding
- c AlabamaA. Spalding
4. Ballade et Polonaise.....H. Vieuxtemps

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Mr. ALBERT SPALDING, Violinist, will give his first New York Recital of the Season 1915-1916, at Aeolian Hall, on Thursday Afternoon, October the Twenty-first, at Three O'clock.

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105 Fenway Studios,
Boston, Mass., September 24, 1915.

The San Carlo Opera Company opened its one week season at the Boston Opera House last Monday night most auspiciously with an exceptionally creditable performance of "Rigoletto." The cast was as follows:

| | |
|--------------------------|-----------------|
| Duca Di Mantua..... | Emanuel Salazar |
| Rigoletto..... | Millo Picco |
| Gilda..... | Edvige Vaccari |
| Sparafucile..... | Pietro de Biasi |
| Maddalena..... | Stella Demette |
| Contessa Di Ceprano..... | Anna Haase |
| Juana..... | Natale Cervi |
| Montenerone..... | A. Canova |
| Conte Di Ceprano..... | Luciano Rossini |
| Borna..... | Annette Chabot |

The San Carlo Company deserves unlimited credit for the high standard maintained in the opening performance. The orchestra was splendid under the leadership of Fulgenzio Guerrieri, the conductor, who refuses to use a baton and needs no score before him in some eighty operas contained in his astonishing repertoire. The soloists in most cases did their work well. Mr. Picco was the best known singer to the Boston audience and his interpretation of the title role was interesting and pleasing to hear. A large Italian element was included in the audience and enthusiasm ran high throughout the whole performance.

On Tuesday evening the performance of "Aida" was even better than the "Rigoletto" of the previous evening. The attendance was very good. With Fulgenzio Guerrieri again conducting, the cast was as follows:

| | |
|------------------------------------|--------------------|
| Aida, a slave..... | Mary Kaestner |
| Amneris, daughter of the King..... | Carolina Zawner |
| Amonasro, King of Ethiopia..... | Alessandro Modesti |
| Radames, Captain of the Guard..... | Giuseppe Agostini |

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| | |
|--------------------------|-----------------|
| Ramfis, High Priest..... | Pietro de Biasi |
| King of Egypt..... | Natale Cervi |
| A Messenger..... | Luciano Rossini |

Mary Kaestner, as Aida, was excellent. Her voice is a dependable one and she sings with no small degree of charm. Her acting was convincing and for the most part stirring. The Ramfis of De Biasi was the best part of the performance. His voice is a glorious bass of the most musical sort and his dramatics won the esteem of his audience throughout the evening. Giuseppe Agostini was more than acceptable as Radames, temperamental and sincere.

Donizetti's "Lucia" was the offering for Wednesday evening and a large and admiring audience was present to witness the production. Elvige Vaccari was successful in the title role and the famed mad scene was a brilliant undertaking in her hands. Her voice is scintillating and she uses it with good musical knowledge. Millo Picco, as



HEINRICH GEBHARD.

Henry, again was heard to advantage. He forms one of the most valuable assets of the company.

Emanuel Salzar appeared as Edgar and Pietro de Biasi as the Chaplain. De Biasi once more was thoroughly enjoyable and won much of the applause of the evening.

"Cavalleria Rusticana" and "I Pagliacci," the double offering for the Thursday night performance, succeeded in drawing the largest attendance of the week. The casts for the operas were as follows:

| | |
|-------------------------|---------------------|
| "CAVALLERIA RUSTICANA." | |
| Santuzza..... | Mary Kaestner |
| Lola..... | Stella Demette |
| Mama Lucia..... | Anna Haase |
| Turiddu..... | Alfredo Graziani |
| Alfio..... | Giuseppe Battistini |

| | |
|----------------|---------------------|
| "PAGLIACCI." | |
| Nedda..... | Sophie Charlebois |
| Harlequin..... | Luciano Rossini |
| Canio..... | Emanuel Salazar |
| Tonio..... | Giuseppe Battistini |
| Silvio..... | Millo Picco |

M. Guerrieri conducted in an excellent manner and the intermezzo in Mascagni's opera had to be repeated. As Turiddu, Alfredo Graziani was heard in an ideal role for him. His voice was in splendid condition and he acted his part well. Mary Kaestner, as Santuzza, was heard to better advantage than in "Aida" on Tuesday evening. Giuseppe Battistini sang and played the part of Tonio in Leoncavallo's opera in a surprisingly good manner. The other principals created good effect in their respective roles and

aroused the unalloyed enthusiasm of the audience. The production as a whole was wonderfully good.

"Carmen" will be heard this evening at the Boston Opera House and for tomorrow the matinee offering will be "Tales of Hoffman" and the evening production will be "Il Trovatore."

CREATORE PRESENTS ENJOYABLE PROGRAM.

Creatore and his Band held forth in Symphony Hall last Sunday evening in the first official concert attraction of the season. They were greeted by an audience that practically filled the large hall. The well known Italian conductor and his organization of wind instrument players performed in the same illustrious manner that they did many years ago, and although their style of interpretation is out of the ordinary the performance they gave was highly exhilarating and interesting in many ways. Emilia Barnabo, the soprano, was heard as soloist in an aria from "Lucia" and was given an enthusiastic reception by her many fellow countrymen who were present.

The program proper consisted of Musso's march, "Roma"; Goldmark's overture, "Spring"; the third act from "Tosca," in which Signori D'Amico, Rossi and Coco had the solo instrument parts; prelude, "Ruy Blas," by Marchetti; Spanish dance, "Moraina," by Espinosa; adagio cantabile, from Beethoven's "Pathétique" sonata, and a selection from Gounod's "Faust."

Single and sometimes double encores had to be added to each number on the program, and so it was that Symphony Hall ushered in its 1915-1916 season with a fitting display of enthusiasm and good cheer.

GEBHARD PHOTOGRAPHED.

The accompanying snapshot of Heinrich Gebhard, the pianist, was taken this summer in Medfield, Mass., where Mr. Gebhard spent four months in the estate of Mr. Loeffler, the composer-violinist. With this lengthy sojourn in the country spent mainly in composing and practicing, with just enough of the back to nature project to make the serious work all the more profitable, Mr. Gebhard has returned to Boston quite fit for the strenuous concert season he is about to commence. Three new piano compositions just completed by him are to be published by Schirmer some time next month. They are "En Valsant," "Romance Elegiacque" and "Chocolat" (termed petite marche).

Among the large list of engagements Mr. Gebhard will fill this season are an appearance with the St. Louis Symphony Orchestra on January 28 and 29. Others will include an appearance as soloist in the Tremont Temple Course of concerts in Boston on February 24; a recital appearance at Concord, Mass., on November 17; another similar engagement at Middleboro, Mass., on January 14; and from February 1 to February 15, inclusive, concerts in New England every day except on Sundays. Mr. Gebhard is to be heard extensively in the West and Middle Western States also, but the list of dates have not as yet been obtained by this office.

MME. MELBA COMING.

The first of the regular series of Sunday afternoon concerts at Symphony Hall under the management of the hall is to be given on October 17, by Mme. Melba, who will appear in Boston for the first time in two years. She will have the assistance of Robert Parker, the American baritone, and Mr. St. Leger, accompanist. Robert Parker will be remembered as having begun his career in the English "Parsifal" company, organized by Henry Savage eleven years ago. Since then he is said to have spent most of his time in Germany studying and singing in public with success. A complete list of the attractions for Symphony Hall and also those for Jordan Hall will be ready for publication in the next issue of the MUSICAL COURIER.

NOTES.

The dates of the annual benefit concerts for the Frances E. Willard Settlement have been announced. They are December 2 and 16. The concerts, as usual, will take place in the afternoon and will be given in the large ballroom of the Copley Plaza Hotel. Louise Homer, contralto, together with Ada Sassoli, harpist, and Timothee Adamowski, of the Adamowski Trio, will be the artists heard at the first concert. At the second, Mme. Rappold, Miss van Barentzen and Hugh Allan, the baritone, will be the soloists.

Of the three concerts which Paderewski will give, one in Chicago, one in New York and one in Boston, for the benefit of the Polish relief fund before the opening of his regular season, the date for the Boston concert has been set for October 10. The concert will be given in Symphony Hall in the afternoon, and the local societies that have been active in the behalf of this fund are making heroic efforts to make this occasion a success.

Willard Flint has resumed teaching at his studio in Symphony Chambers and reports that prospects for the season are splendid. Along with a large number of concert and oratorio appearances which have been booked for this renowned basso, the teaching activities of Mr. Flint demand much of his time. His classes in Boston rank among the largest and most prominent in the city and it is a rare occasion when a waiting list is not shown

(Continued on page 38.)

REVIEW OF NEW MUSIC.

JOHN CHURCH COMPANY.

William Blair.

- "Now Is Winter" (40 cents).
- "Departure" (60 cents).
- "Is it Rainy, Little Flower?" (60 cents).
- "Twilight in the Forest" (50 cents).
- "The Year's at the Spring" (40 cents).

Mr. Blair's inspiration is neither very strong nor distinguished. "Is it Rainy, Little Flower?" would hardly have been written if John Alden Carpenter had not first thought of his "When I Bring You Colored Toys." Mr. Blair surely never heard Mrs. Beach's "The Year's at the Spring," or he would not have written his own little waltz tune to those splendid words.

Leopold Bruenner.

"Eldorado" (60 cents). Sort of an attempt to modernize Loewe—and not very successful.

G. P. Centanini.

"Oh, Sleep, My Child" (50 cents). Well written and singable, if mild.

London Charlton.

"To Freda" (40 cents). The popular New York manager has written neither the best nor the worst setting that has ever been made for Bourdillon's famous "Night Has a Thousand Eyes."

Reginald de Koven.

"Once on a Day," "The Moon Flower" (50 cents). De Koven's workmanship is always good, though he never lets lack of inspiration prevent him from writing. The second of the two is the better.

Hugo Grimm.

- "Her Image" (50 cents).
- "An Evening Song" (50 cents).
- "Smile, My Lady" (50 cents).
- "Living Unto Thee" (75 cents).

Mr. Grimm's songs stick pretty close to the rules, but they are very apt to be singable and some are good recital pieces—"Smile, My Lady," for instance. The sacred song, "Living Unto Thee," is well written, has an excellent climax and would be an effective church solo for tenor or soprano.

William G. Hammond.

- "Wave Your Hand to Care" (40 cents).
- "Sunlight and Song" (50 cents).
- "Sleepy Lan" (50 cents).

All three very singable songs, and well made musically. "Sunlight and Song," with its broad climax, especially good for a program number.

C. B. Hawley.

- "All the Leaves were Calling Me" (50 cents).
- "Send Out Thy Light" (75 cents).

C. B. Hawley is always a good musical workman and both of these songs are excellently adapted for professional work. The first for the concert platform and the other for church.

Jessie L. Pease.

"I Heard a Soldier Sing" (60 cents). The composer who set music to such words as "He lay and cleaned his grimy rifle, idly, behind a stone," or "What grief of love he had to stifle by his stone, that grimy soldier with his rifle, out in the veldt alone, alone," must have had as much need of a sense of humor as the "Poet" who wrote it.

Charles Gilbert Spross.

- "Lindy" (50 cents).
- "The Merry Month of May" (60 cents).
- "The Awakening" (60 cents).

The first two are dainty and agreeable songs, the last one more pretentious musically and a very effective concert number to end a group; sure to bring applause if well sung.

John Barnes Wells.

"Crow's Egg" (40 cents). Unpretentious musically, but owing to the clever poem an absolutely sure success as an encore song.

For Piano.

Reginald de Koven.

- "Moment Musical" (75 cents).
- "Nocturne" (75 cents).
- "Barcarolle" (75 cents).
- "Etude" (75 cents).

Correctly made, but quite uninspired.

Violin and Piano.

Edna Allan Cogswell.

"Sommer Abend" (75 cents). Effective number in aria style for the violin with some good work for the G string.

BOSTON MUSIC COMPANY.

Claude Debussy.

Album of Songs with English Versions by Bliss Carman (60 cents). This volume contains "Romance," "Les Cloches," "Mandoline," "Extase," "Il pleure dans mon cœur," and "La Chevelure," six of the finest of all of Claude Debussy's songs, written a good many years ago, when his inspiration was still fresh and his formulas not overworked. It goes without saying that the English

translations by Bliss Carman are splendidly made, though in one or two instances even his cleverness has not been able to avoid a false accent. The translation of Verlaine's "Mandoline" is extremely clever.

H. Clough-Leighter.

"Mid-Rapture" (75 cents). Clough-Leighter has written some songs which are as good as they are difficult both for singer and accompanist. But this is one of those which is difficult without being especially good.

Bainbridge Crist.

"Shower of Blossoms" (50 cents). Graceful setting to Robert Herrick's beautiful old lyric.

Felix Blumenfeld.

- "Prelude, No. 1, in G" (30 cents).
- "Prelude, No. 11, in E minor" (50 cents).
- "Prelude, No. 111, in B minor" (40 cents).

The first of these is a scherzo; the second a romantic piece with much dramatic force; and the third one of those typical Russian "glooms" which require a strong constitution on the part of the pianist for its proper execution. All in all piano music with real ideas, much better than the average that comes to reviewer's desk.

Victor Stäub.

- "Serenade française" (60 cents).
- Dainty salon piece of the best class.

Organ.

Felix Mendelssohn.

- "Sadness of Soul" (35 cents).
- "Andante Recitativo" (50 cents).
- "Retrospection" (35 cents).
- "Andante Tranquillo" (35 cents).
- "Spring Song" (25 cents).
- "Confidence" (35 cents).
- "Andante" (35 cents).
- "Gondoliera" (50 cents).
- "Faith" (35 cents).

Arrangements of some of Mendelssohn's compositions made with a very capable hand and thorough knowledge of the instrument by Richard Keys Biggs.

CARL FISCHER.

Louis Victor Saar.

"Browning Song Cycle" (\$1.25). The lyrics by Jessie Andrews, each suggested by one of the love letters of Robert Browning to Elizabeth Barrett Browning, are very ordinary, considering the source of their inspiration. Louis Victor Saar has set them to some excellent music, finely made, melodious and very singable. It is much the same class of music as the well known "Eliland" cycle by Von Fielitz and promises to become as popular.

Theodore Spiering.

- "Prelude" (25 cents).
- "Reflections" (25 cents).
- "In Graceful Mood" (25 cents).
- "Intermezzo" (50 cents).
- "Scherzino" (25 cents).

Any one who has heard Mr. Spiering play or seen him conduct knows that he is a musician of finest sensibilities and that is attested by the capital workmanship and good taste displayed in the five short sketches for piano.

Reuben Davies a Versatile Artist.

Reuben Davies, the young American pianist, who has transferred his field of activity from the Middle West to New York City, gave a private musicale at his residence on Saturday afternoon, September 25, on which occasion he rendered the following program: Chaconne in D minor, Bach-Busoni; sonata, op. 35, Chopin; ballade, G minor, Chopin; sonata, op. 2, No. 3, Beethoven; concert etude, op. 36, MacDowell; etude, F minor, Liszt; "Autumn," Moszkowski, and his own suite for piano, "Autumn," "Fairylane," "Gipsy Legend" and "Oriental Dance."

Mr. Davies possesses much valuable technic, and plays with virility and fire.

In his interpretation of Bach's chaconne and Beethoven's sonata, his musicianship was strongly in evidence, while the sonata and ballade by Chopin gave him opportunity to display his poetic side.

His own suite is a pretentious work in the modern style. In this Mr. Davies shows unusual talent for composition.

He is indeed a valuable acquisition to the musical life of the metropolis.

Notes from Mrs. Lewis' Booking Agency.

Mrs. Herman Lewis has secured the assistance of Ralph Edmunds, former manager of the Philadelphia Orchestra, as her press representative.

Jessica Williams, who has been engaged in managerial work in Boston, will join Mrs. Lewis as secretary on October 1.

Evelyn Hopper, Mrs. Lewis' traveling representative, is now visiting clubs and managers of Texas in advance work for the season of 1916-17.

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MAINE'S ANNUAL MUSIC FESTIVAL OCTOBER 7, 8, 9, 11, 12, 13.

Bangor Prepared for Its Portion of the Concerts—Concerts in Portland to Dedicate the New Exposition Hall.

Bangor, Me., September 24, 1915.

It is with pleasant anticipation that the favored cities of Bangor and Portland will enjoy this year another musical feast in the nineteenth season of the Maine festivals, that the inhabitants of this New England State await the opening night of the festival, which will be Thursday, October 7, at Bangor. On that evening Melba will be the artist. Friday evening, October 8, will be known as De Gogorza night, the eminent baritone being the soloist on that occasion. On Friday and Saturday afternoons there will be orchestral concerts, and the closing concert will be on Saturday evening, which is designated "Artists' Night." These same programs will be repeated at Portland on Monday, Tuesday and Wednesday, October 11, 12 and 13.

Other artists who will help make this nineteenth Maine Festival a noteworthy one will be Ethel Leginska, the pianist, who has won a unique position for herself in the musical world; Roberta Beatty, mezzo-soprano; Jeanne Woolford, contralto, and the Criterion Quartet, which consists of Horatio Rench, tenor; John Young, tenor; George Reardon, baritone, and Donald Chalmers, basso.

William Rogers Chapman will be the conductor, and to his energetic work from season to season is due the greatest praise, for he it is who has been responsible for the general excellence of these events in the past as well as of the present festival, which promises to be another great success.

Musicians in San Antonio.

In the accompanying photograph are shown Carl Schlegel, of the Metropolitan Opera Company; Arthur Claassens, conductor of the San Antonio Symphony Society, and John M. Steinfeldt, the composer, who appeared in a re-



ARTHUR CLAASSENS, CARL SCHLEGEL AND JOHN M. STEINFELDT.

cital given in San Antonio, Tex., by Mr. Schlegel, which was arranged by Mr. Claassens, and which proved to be a great success. Mr. Steinfeldt played three of his own compositions, and Mr. Claassens assisted in the duet work of Mr. Schlegel and Edna Polhemus, a promising pupil of Mr. Claassens.

News from Emma Thursby.

Emma Thursby and her sister, Ina, have started on a trip to California via Panama. In a letter received by the MUSICAL COURIER from Miss Thursby, she says:

The voyage down to Colon was most beautiful; and a week in Gatun Lake, after the trip through the wonderful Locks has been most interesting. The marvelous tropical vegetation, with all the delicious fruits which the picturesque natives bring in their canoes; the curious snakes, monkeys and other animals which are to be seen in the jungle on all sides; the wonderful spillway which is quite near; all form the Mecca of many excursionists. With the fourteen gates open, it quite rivals Niagara, and for the fisherman of our party it is a paradise, for they gather hundreds of the great tarpon which come up from the sea to feed, the first to take advantage of the canal and the rise of eighty-five feet, which many of the old fishermen of Florida would scarcely believe. The nine days, waiting for the slides in the Culebra cut to be removed, have been full of interest, with trips to the city of Panama. Old Panama has been in ruins since sacked by Morgan the Pirate hundreds of years ago. We hope to get to San Francisco ere long. We shall return via El Paso, Texas, and Tennessee.

Miss Thursby expects to be in New York in November to resume her work there. She anticipates a very interest-

ing season, many of her older pupils having returned from Europe and these will be in New York. Many of them will be heard at her Friday afternoon musicales in January and February.

Louis Aschenfelder Opens Season.

Louis Aschenfelder has reopened his spacious studios at 114 West Seventy-second street, New York City, and is already busily engaged in the season's work. He will inaugurate a series of monthly musicales starting October 20, and continuing throughout the season, these to be terminated by an artist concert in the Little Theatre, at which the general public will be invited.

Among the prominent singers who are studying with Mr. Aschenfelder this season are Mme. Chandler Hart, a prominent soprano and teacher, of Salt Lake City; Imogene Franklyn, of Dayton, Ky.; Harold Potter, tenor, of Danbury, Conn., and Emma Stewart, of Yonkers. The latter is to appear in recital under the auspices of the Masonic Lodge in Newburg October 19.

Although the past year was Mr. Aschenfelder's first in New York, it has proven a very successful one in every way. Previous to this time he spent a number of years teaching on the Pacific Coast and also at different times in Paris, Berlin and Rome.

As coach-accompanist, Mr. Aschenfelder has been associated with some of the greatest operatic and concert stars, among whom are Marguerite Bariza, of the Boston Opera and Opera Comique; Dubinsky, the Russian basso; Sonia Ledine, of the Paris Opera, and Fritz Scheff, formerly of the Metropolitan Opera. With the latter he has the distinction of having appeared over 400 times in all principal cities of America, and which involved nearly 25,000 miles of travel.

Irene Mitchell En Route.

Irene Mitchell, the Kansas City concert manager, was in New York last week on one of her periodical business trips to the East. She was scheduled to make a stay of several days in Chicago on her return trip to Kansas City.

Miss Mitchell's musical series in Kansas City this winter will be an ambitious one. First of all, she is to have the San Carlo Opera there for a week, beginning February 7, with a special "Salome" performance, February 11. Other attractions are Mme. Destinn, November 12; Ruth St. Denis, November 26; Minneapolis Orchestra, February 13; Messrs. Spalding and De Segurula, March 13, and possibly Paderewski, at a date to be announced later if negotiations prove to be successful.

Walter L. Bogert Resumes Work.

Walter L. Bogert will resume teaching at his studio, 114 West Seventy-second street, New York, on October 1.

Two articles written by Mr. Bogert on "The Voice in Speaking and in Singing" and "The Cultivation of the Voice" will appear in the Pictorial Review, October and November issues.

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Claudia Muzio Engaged for Italy.

Arturo Toscanini, conductor at the Metropolitan Opera House, is in Italy at the present time devoting his untiring efforts and best interest to the relief of the Red Cross and the so-called "Theatrical Family" of Italy.

The need of the "Theatrical Family" on the other side is grave, owing to the fact that hundreds of lyric artists have not the opportunity of making their living on account of the war, and that most of the theatres remain closed.



CLAUDIA MUZIO ON THE SS. DANTE ALIGHIERI FROM NEW YORK TO ITALY, JUNE, 1915.

Toscanini, deeply impressed by this situation, has put himself at the head of a colossal benefit organization and in cooperation with the most celebrated and well known artists, has begun an opera season in Milan, and it is reported



VLADIMIR DUBINSKY

Well Known Cellist and Instructor

has renewed his contract with the

Malkin Music School

and resumed his teaching September 15th

Students desirous of studying with Mr. Dubinsky during this season are requested to make reservations for time without delay by addressing

CHARLES BERGER, Secretary

THE MALKIN MUSIC SCHOOL, 10 WEST 122nd ST., NEW YORK, N. Y.

that during the winter he will tour the principal cities in Italy, giving grand opera and concerts.

The opening took place during this month, according to a telegram that Mr. Toscanini sent to Claudia Muzio, one of the most talented young sopranos of the day. It reads:

Claudia Muzio, Turin:

Would you consent to offer your worthy co-operation for the season I am going to start at Dal Verme Theatre, Milano, for the benefit, "Theatrical Family," September, giving opera "Tosca"? Many among the best lyric artists co-operate with me in this brotherly patriotic manifestation. Hoping very much for your consent, I put myself at your disposition if you want to read "Tosca" with me. Many thanks and distinguished regards. ARTURO TOSCANINI.

Miss Muzio accepted with enthusiasm. Many other artists will take part, among them Caruso.

Claudia Muzio was in New York City a couple of months ago on her way back from Havana, where she was very successful at the last grand opera season at the National Theatre under the directorship of the Italian musical conductor, Comm. Tullio Serafin, talked of as a possible successor of Toscanini at the Metropolitan Opera House should he not return.

Di Provenza il Mar, from Traviata.....Verdi
Wadsworth Provandie.
Nutcracker Suite.....Tchaikowsky
Danse des Mirlitons.
Danse Russe Trepak.
Celeste Aida, from Aida.....Verdi
Paul Althouse.
Chorus of Romans, from Arminius.....Bruch
Festival Chorus.

Sembach and Samoiloff at Edgemere.

Lazar S. Samoiloff and his friend, Johannes Sembach, the Metropolitan Opera tenor, proved themselves to be real fishermen during the past summer, spent at Edgemere, L. I. They sang duets also, played cards, and, with their respective wives, amused themselves in regulation American summer resort fashion. Mr. Sembach, who ought to know, tells his friends that the Samoiloff teaching is excellent, "just like Jean de Reszké's." Mr. Samoiloff expects to return to the Metropolitan October 1, when he will resume teaching at Carnegie Hall.



LAZAR SAMOILOFF AND JOHANNES SEMBACH, The two S's at Edgemere, L. I.

Worcester's Million Dollar Hotel.

Each season many notable artists and prominent music lovers from various portions of the United States, espe-

Worcester Festival Programs.

In addition to Wolf-Ferrari's "New Life," which will be given Wednesday evening, October 6, and Pierne's "The Children's Crusade," which will be the offering on Thursday evening, October 7, the audiences at the Worcester, Mass., festival will hear two orchestral concerts, and one to be known as "Artists' Night," the programs for which are as follows:

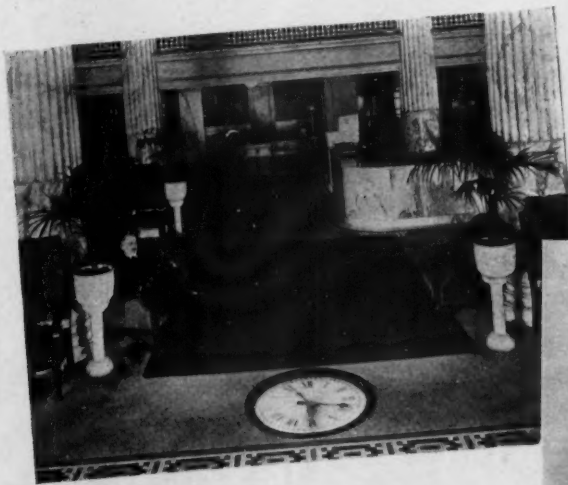
THURSDAY AFTERNOON, OCTOBER 7.

Symphony No. 5, in E minor.....Tchaikowsky

FRIDAY EVENING, OCTOBER 8.

Overture to William Tell.....Rossini
Eri Tu, from The Masked Ball.....Verdi
Wadsworth Provandie.
Tone poem, Le Rouet d'Omphale.....Saint-Saëns
Rachel's Romance, from La Juive.....Halevy
Margarete Matzenauer.
Cielo e Mar, from La Gioconda.....Ponchielli
Paul Althouse.
The Mad Fire Rider.....Hugo Wolf
Festival Chorus.
Introduction to Act III, Lohengrin.....Wagner
Abscheulicher, from Fidelio.....Beethoven
Margarete Matzenauer.

THE BANCROFT IN READINESS FOR WORCESTER FESTIVAL GUESTS.



The Bancroft floor clock; unique and novel is this timely greeting as the guest enters the foyer. One of its chief characteristics, paradoxical, as this may seem, is that one, even though late, when standing on this clock may always be on time.

Concerto for piano in A minor.....Schumann
Harold Bauer.
The Swan of Tuonela.....Sibelius
Valse Triste.....Sibelius
Orchestra.
I'm a Roamer.....Mendelssohn
Arthur Middleton.

FRIDAY AFTERNOON, OCTOBER 8.

Overture from Benvenuto Cellini.....Berlioz
Poeme Antique.....Strube
Concerto for violin in D major (first movement).....Paganini
Thaddeus Rich.
Tone poem, from Don Juan.....Strauss
O Don Fatale, from Don Carlo.....Verdi
Merle Alcock.
The Sorcerer's Apprentice.....Dukas



The Bancroft is most advantageously and ideally situated at the corner of Franklin and Portland streets, directly opposite and facing Worcester's historic Common, in the very heart of the business and the theatrical districts. It is but a step from the new and magnificent million dollar Union Station, and practically all the principal street car lines are only a short block distant from the hotel.



The Foyer. Strikingly beautiful is the Georgian design of the Bancroft Foyer, exemplified by fluted marble columns supporting a ceiling harmoniously finished in white and gold. A homelike atmosphere of cheeriness and of comfort, amid quiet and refined environments, irresistibly steals over those sharing its hospitality, which feeling is intensified as one's sojourn is prolonged at The Bancroft.

cially New England, attend the Worcester, Mass., festival. To such visitors Worcester possesses the additional attraction of having a new million dollar hotel, with service on a par with the best hotels in the country. This hotel is The Bancroft, of which Charles S. Averill is the capable president and efficient managing director.

The Bancroft is centrally located, with a delightful outlook over one of Worcester's charming parks, and possesses rooms, public and private, which offer unusual attractions to the visitor.

James Tolman Tanner, author of "The Toreador," "Our Miss Gibbs," "The Quaker Girl," and other musical comedies, who died on June 18, aged fifty-six years, left \$58,000. —London Musical News.

Mme. Valeri's Vacation Ends.

Delia M. Valeri, the noted New York vocal teacher, will commence her winter term on October 1, at her studios at the Rockingham, 1748 Broadway.

Mme. Valeri has spent the greater part of her vacation at her country home, at Neponsit, L. I. Her principal pas-



DELIA M. VALERI ENTERING HER COUPE.

time has been motoring on the island, visiting all the beautiful spots along the south and north shores.

The latter part of her vacation she spent at Schroom Lake, in the Adirondack Mountains, as a guest of Mme. Matzenauer and her husband, Signor Ferrari-Fontana, both well known members of the Metropolitan Opera Company. Due to the splendid Fiat owned by the host and hostess and their thoughtfulness, Mme. Valeri has had in the Adirondacks ample opportunity to satisfy her great fondness for automobile traveling. She visited Lake Placid, Lake George, Long Lake and many other points of touristic importance, enjoying immensely the climbing of the mountains through the narrow and perilous country roads.

In compliance with the wishes repeatedly expressed by teachers, pupils and friends, Mme. Valeri has decided to make a tour of the Pacific Coast next summer. She will visit Los Angeles, San Francisco, Portland and Vancouver,

B. C., spending altogether eight weeks in examining voices, giving lessons and delivering lectures.

Mme. d'Espinoy Heard in Recitals.

On Friday evening, September 17, a musicale was given under fashionable patronage, at the home of Mrs. J. Morgan Wing, at Millbrook, N. Y. The artists were Madeleine d'Espinoy, of the Concerts Colonne, Paris, and John Heath, pianist.

Mme. d'Espinoy also gave a recital at Cedarhurst, L. I., on September 25.

Westminster College Glee Club.

Westminster College, situated at New Wilmington, Pa., is very proud of its splendid Glee Club, and with good reason, for this body of singers enjoys an excellent reputation for ensemble singing. William Wilson Campbell, director of the music department at this college and director



GLEE CLUB OF WESTMINSTER COLLEGE.
Director William Wilson Campbell is seated in the center.

of the Glee Club as well, is responsible in a large measure for the success which has attended the efforts of this organization. In addition to its regular work during the winter, the Glee Club will fill a month's engagement with one of the leading lyceum bureaus, appearing in various cities throughout Pennsylvania, Ohio, Indiana and Illinois. Director Campbell reports his men to be in excellent condition and he is confident that the tour will be a thoroughly artistic success.

BOSTON.

(Continued from page 34.)

at the Flint studios. His success with his pupils comes second not even to his supremacy in the concert field, and many Willard Flint vocal products are now found all over the country commanding positions of importance.

Marjorie Church, a young American pianist, who spent the past season in the vicinity of Boston, is preparing for a number of New England engagements which will call for appearances in all the most important musical centers. Miss Church has had an enviable training in Europe, where she spent several years in Vienna as a pupil of Leopold Godowsky in the Royal Meisterschule. Her appearances in this country thus far have always been accompanied with success, and many are her admirers and well wishers. Miss Church will teach this season in her studios in Steinert Hall. She will be heard soon at one of the MacDowell Club concerts, when she will play the Saint-Saëns seldom heard F major concerto for piano.

VICTOR WINTON.

Fanning-Turpin and the Indians.

For two weeks, ending September 20, Cecil Fanning and H. B. Turpin have been taking, at Crow Agency, Mont., the only rests from concerts they have had all summer. In this remote corner of the peace zone they have seen some very unusual sights, as Crow Agency is one of the few places where the redman lives in his primitive manner. The accompanying pictures were taken during one of the processions which formed a part of the festivities during the annual Crow Indian fair. Fifteen hundred Indians

took part in this parade, dressed in native costumes, which in some cases were gorgeous. Mr. Fanning is ever generous with his voice, and greatly interested the Indians by singing for them at one of their assemblies.

Mr. Fanning and Mr. Turpin have an unusually busy season before them, which begins at Sheridan, Wyo., September 20.

One of their many Western tributes is herewith given: "In writing of Cecil Fanning one hesitates to designate him as a baritone, for, while he is in fact a fine baritone with beautiful diction, that limitation must at once be corrected by adding that he is also a poet of distinction; again, his dramatic talent is one of the striking characteristics of his work. It is an especially strong factor in his interpretations. To this combination of talents is added a pleasing personality utterly devoid of self consciousness. . . . His first program consisted entirely of songs, but the second was varied, including readings of his own works, the dramatic rendition of Loewe's "Der Erlkönig," some charming Lieder and several of his longer poems set

Mrs. Herman Lewis

Has secured the valuable assistance of Mr. Ralph Edmunds, lately manager of the Philadelphia Symphony Orchestra, as her press representative.

Miss Jessica Williams, who has been engaged in managerial work in Boston, joins Mrs. Lewis as secretary on October first.

Miss Evelyn Hopper, who is Mrs. Lewis' traveling representative, is now visiting clubs and managers of Texas in advance work for the season of 1916-17.

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rara: Municipal theatres. Ravenna: Municipal theatres.
Turino: Municipal theatres.
Austria—Vienna: Imperial Opera, Trieste: Municipal Opera.
Portugal—Lisbon: Royal Opera, two seasons.
France—Paris: Theatre des Champs Elysees.
England—London: Covent Garden.

Russia—Petrograd: Imperial Opera.
Belgium—Brussels: Monnaie de Brussels.
South America—Rio de Janeiro: Teatro Lirico.
Cuba—Havana: National Opera.
United States of America—New York: Manhattan Opera,
Metropolitan Opera. Chicago: Chicago-Philadelphia Opera
Company.
Australia—New Zealand, Honolulu in concert.

Mrs. Herman Lewis, 402 Madison Avenue, New York City

Evelyn Hopper, Omaha, Neb., Western Representative



CECIL FANNING AND H. B. TURPIN ON PARADE.

song may be. One watched the besmoked peasant as he planted the vine so lovingly, pruned and tended it while it grew in stature and spread over the trellis, plucked the fruit and threw it into the basket, then into the winepress, where he trod the grapes; later he poured and drank the wine that left him warmed and comforted. All this to the simple and happy little melody that might have been disappointing had Mr. Fanning been less of an artist than he is, but it proved to be one of the gems of the program."—The Town Crier, Seattle, Wash., September 5, 1915.

Musicians at Neponsit, L. I.

In the accompanying snapshot Carrie Bridewell, contralto, formerly a member of the Metropolitan Opera Company, is shown on the steps of her summer home in Neponsit, L. I. Mme. Bridewell is the lady at the reader's right. Next to her may be seen Eleanor Parks, the col-



CARRIE BRIDEWELL (RIGHT) AND A PARTY OF GUESTS AT HER SUMMER HOME AT NEPONSIT, L. I.

oratura soprano, whose husband, Mr. Brownrigg, is the gentleman in the white suit. The gentleman on Mr. Brownrigg's left is Mr. Benedict, husband of the contralto. Mme. Bridewell reports a most delightful summer, and the prospects are bright for a busy and interesting season this winter.

Djane Lavoie-Herz's Plans.

The popular and accomplished Canadian pianist, Djane Lavoie-Herz, has been engaged by the Sander's Concert Bureau for eight concerts—two in Toronto, two in Montreal, two in London, Ont., one in Hamilton and one in Quebec—and intends to make recital appearances also in many



DJANE LAVOIE-HERZ.

other Canadian cities during the coming winter, with a side excursion into the United States, beginning with a possible appearance in New York in October. This is not certain as yet, owing to war conditions and the difficulty of planning anything long in advance, so far as Canadians are concerned, but it is a fixed fact that Mme. Lavoie-Herz

will appear in Rochester, Detroit, Chicago, St. Louis and Cleveland.

Regarding the engagement of Mme. Lavoie-Herz for the All-Canada Music Festival in Toronto, to take place in October, the Globe of that city says "She is the only pianist engaged for the festival. This selection is a most happy one, as Mme. Lavoie-Herz is rapidly coming to the front as one of the greatest pianists on the concert platform. She is a true artist in the fullest sense of the word, possessing a powerful personality and depth of temperament."

Two Sousa Soloists.

The accompanying snapshot of Florence Hardeman, violinist, and Grace Hoffman, vocalist, was taken at Willow Grove Park, Philadelphia, where the two young women were soloists with Sousa's Band during August and September. Miss Hardeman is at the reader's right. The enthusiasm during the engagement of the Misses Hardeman and Hoffman ran very high, and as many as 135,000



FLORENCE HARDEMAN AND GRACE HOFFMAN AT WILLOW GROVE PARK, PHILADELPHIA.

people went to the park on the last days of the Sousa concerts there. Both artists were presented with flowers by the park management, and received an ovation on the occasion of their final appearance.

Mary Wood-Chase School of Musical Arts.

The Mary Wood-Chase School of Musical Arts, of Chicago, of which Mary Wood-Chase is the president and director, Ruth M. Burton, vice-president and general manager, was first organized under the name of the Mary Wood-Chase School of Artistic Piano Playing in the summer of 1907. In response to an ever growing demand, other departments were rapidly added, its name changed, and the school incorporated in the spring of 1912. "Its rapid growth in patronage among the people of refinement and culture proves that the high ideals of the school have found responsive recognition."



MARY WOOD-CHASE, President.

The normal work at the school started last Wednesday, September 29. The graduates of the Mary Wood-Chase School of Musical Arts are in great demand for colleges and university positions, and it is said that Miss Chase will not recommend any one unless fitted for the position, and this must be the reason that made the graduates of this school so much in demand, and the teachers' great success with students as well as principals of colleges and universities has its raison d'être.

Paul Dufault's Vacation Ends.

Paul Dufault has just returned from a three months' vacation and concert tour in Canada, having given twenty-five concerts there. He will be in America all season, but

SEASON 1915-16 BISPHAM AS BEETHOVEN

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Part II
BISPHAM AND COMPANY

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Miscellaneous Musical Programme
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October 17th, 21st, 22nd, 24th, 25th and 26th

Management: R. E. Johnston, 1451 Broadway, New York

has a contract to go to Australia next spring, if the conditions of the war will permit. Mr. Dufault will again accept a limited number of students at his studio, 339 West



RUTH M. BURTON,

Vice-president and general manager of the Mary Wood-Chase School.

Twenty-third street, New York, making a specialty of French diction and repertoire.

Anne Arkadij's Recital January 11.

Anne Arkadij, Lieder singer, whose voice and art have received the endorsement of Siegfried Ochs, Emil Pauer, and other authorities, will give a recital in Aeolian Hall, New York, January 11.

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Artists and Advertising—by Umberto Sorrentino, the Tenor.

Occasionally one form of public appearance advertises a subsequently adopted and better remunerated form. For instance, some years ago there toured this country a German baritone with a wonderful personality and a most excellent voice, delivery and enunciation. He used all the known methods of securing publicity during his concert tour, and a few that were original with him. Financially his concert tour was a failure. However, he gained a substantial following, and accumulated half a trunkful of favorable press notices. The result was that the following



A SOPRANO AND TENOR DUET.
Umberto Sorrentino, tenor, and Josephine Gilmer, soprano.

year he "accepted" an engagement in vaudeville, a position for which also he was eminently well qualified, and cleared \$25,000 in four months.

Sometimes shrewd advice and an absolutely unique and novel "direction" enable one to succeed, who might, in the ordinary course of events, be foredoomed to failure. Not long since, a pianist came to New York from one of the Southern cities. She had talent, but no reputation. Fortunately, she had an opportunity of meeting one of the most astute and farseeing magazine editors in New York, a man with a tremendous knowledge of business psychology. This gentleman, realizing that the Southern woman did not have the requisite amount of talent to enable her to compete with the big piano soloists in an already overcrowded field, conceived the clever idea of exciting interest in her by supplementing her pianistic ability, her mere musicianship.

So he planned for her a form of entertainment in which, in addition to the effect of sound, was added the esthetic influence of beautifully modulated and harmoniously grouped lights. Contending that each class of music partook of a "color tone" as well as a "sound tone," the editor carefully planned every detail of the coloring of costume and all stage accessories, including the lighting effects, which were most elaborate and beautiful.

During the playing of the "Moonlight" sonata of Beethoven, or a Chopin nocturne, for instance, the stage would be illumined by a pale golden glow, lending to the beautiful music an indescribably artistic touch. To set off the bright "Arabesques" or the "Moorish Dancers," the lights would be of the most brilliant and scintillating hues. In spirit-light music, of the character of "Pelleas and Melisande," the stage would be flooded by a pale, ethereal green, giving to the setting a most ghostly aspect. This lady, as a result of the musical novelty planned by the editor, is now a successful concert artist, with an enviable reputation. Her recitals are attended, not alone for the very excellent quality of her art, but also for this beautiful, emotional appeal.

In an obscure corner of an infrequented room in the Museum of Florence, Italy, stands a unique and strangely fascinating table. It perpetuates the uncanny genius of Segato, the anatomist, one of the most extraordinary men of modern times. Segato was the discoverer of a process for turning human bodies into statues, as enduring as the solid rock itself.

This process he attempted to commercialize, but, because he was a recluse, and knew nothing of advertising, he failed to enlist any substantial sympathy in his project. Such paltry offers as he received were refused with a snarl, and with each refusal he became more morose and misanthropic. He finally died of disappointment and privation, but before his demise he destroyed his specimens, and (to demonstrate to the world what it had lost), built a table, composed entirely of the most perishable parts of the body. His reputation will survive him, as he intended it should. He will have advertised himself while his table lasts through the centuries.

It has been said of old, "hide not thy light under a bushel," and also "let your light so shine," which is only another, and a more forcible and elegant way of saying that if you have a reputation the proper way to keep it is to "give it away," make it public property.

You may be very wonderful, very talented, or possess a commodity which the world needs, and will be glad to pay for, but the only way to profit by the fact is to proclaim it broadcast in the proper way. For while all advertising is good, some is better than others. There is an intelli-

gent and there is a commonplace way. Both are successful; but the intelligent way is the more successful. It is only a question of method. We all do it, some with braying trumpets, others through the subtle, but perhaps even more effective, process of mental suggestion. For every living man or woman, if he or she is worth their salt, is busily engaged in making and upholding a reputation.

May Scheider's Vocal Career.

May Scheider was intended for a musician from childhood. She was first educated to be a pianist. At the age of thirteen she began to play in public, and was heard by Hugo Goerlitz, who was then managing Kubelik in conjunction with Daniel Frohman. Goerlitz has a quick perception in matters musical. He had an idea that Miss Scheider should be a singer, for her speaking voice was melodious and her face when animated by her playing, decidedly expressive. He heard her sing and predicted a splendid future for her. "You will be a fine singer," Goerlitz said, "and I'll be your manager."

That is the state of affairs today. Barely a week after the agreement was signed, Goerlitz obtained a splendid contract for Miss Scheider with Max Rabinoff in connection with Pavlowa, the season opening at the Auditorium, Chicago on October 4, where rehearsals are now in full



MAY SCHEIDER,
Coloratura soprano.

swing. Miss Scheider is engaged for the following roles: Fiora, "L'amore de tre re"; Elvira, "Muette de Portia"; Marguerite, "Faust"; Juliette, "Romeo et Juliette"; Violetta, "Traviata"; Lucia, "Lucia di Lammermoor"; Micaela, "Carmen."

Miss Scheider is a native of New York and has had a most successful career. Her first singing teacher was Earl Brown in New York; she then studied in Dresden and Berlin with Giovanni B. Lamperti, and later in Paris with Jean de Reszké. De Reszké was unusually interested in Miss Scheider's voice and career. He was wonderfully kind to her teaching her without fee and being in many respects her adviser and guide. Miss Scheider says she can never be grateful enough for what Jean de Reszké has done for her.

Miss Scheider's debut as a singer took place in Berlin at a concert of the Blüthner Orchestra, and her operatic debut at the Municipal Opera of Zurich, where she remained for three years as leading coloratura. Her first success was in "Traviata" as Violetta and she became a great favorite in such roles as Lucia, Mimi, Gilda, Rosina, Marguerite, Martha, Antonia, etc., singing in both German and Italian.

Her success was so great that she was engaged as leading soprano at the Royal Opera of Karlsruhe, Germany, where she sang for two years, adding such roles as Elvira, "Muette de Portici"; Madeleine, "Postillon de Lonjumeau"; Angela, "Domino Noir"; Constance, "Entführung aus dem Serail"; Desdemona, Manon, Juliette, Musetta, etc., to her repertoire and making guest appearances at the Berlin Opera Comique, the Royal Operas Houses of Dresden, Stuttgart, Baden-Baden at Freiburg, St. Gall and Mannheim.

Miss Scheider was sent for to create the famous role of Zerbinetta in "Ariadne auf Naxos" at Mannheim, the part being so difficult that few singers in Germany were

considered capable of executing it. The Frankfurter Zeitung said of this: "The remarkable performance of Miss Schieder's Zerbinetta is to be praised without restriction," and the Badische Landeszeitung: "Miss Scheider as Zerbinetta surpassed the singer chosen by Richard Strauss to create the role."

Miss Scheider's career abroad was temporarily interrupted by the European war, which compelled her to return to this country.

Herman Devries' Pupil's Success in Kansas.

Margaret Gaffey, contralto, a pupil of Herman Devries, recently gave a most successful recital in Parsons, Kan. Following are some of the criticisms from the newspapers of that city:

On of the most artistic events that has been given in Parsons for some time was the song recital given by Margaret Gaffey, contralto; assisted by Otto Booker, tenor, and Florene Reinhart, pianist, Friday evening, at the Bowen-Waller music parlors. As Miss Gaffey had been one of Parsons' most talented young musicians and had many times before this event charmed Parsons people with her gifted voice, her many friends and artistic admirers were eagerly waiting for this opportunity, after a year's work with one of America's most noted voice teachers, Herman Devries, of Chicago. Her work previous to her last year's study had been done with Mr. Booker, which then gave evidence for a successful musical career and last year's work has assured her every possible success. Her voice is a mezzo-contralto of beautiful quality, which appealed to those who find only one voice among many. . . . Her program Friday was a delight, as she made no effort to overreach herself and keeping so closely within her musical bounds, it is marvelous what she has accomplished not only in voice building, but every attribute that goes to make a successful musical career. Her program was of the very highest order and pre-arranged by her teacher. She closed her program with an encore, the beautiful number, "My Heart at Thy Sweet Voice," from "Samson and Delilah," which was given with dramatic effect and fervor.—Parsons Daily Eclipse, September 13, 1915.

The recital given by Margaret Gaffey, contralto, assisted by Otto B. Booker, tenor, and Florene Reinhart, in the Bowen-Waller music room last evening was an artistic success. Too much cannot be said for one who possesses such a talent and is willing to give years of preparation, if necessary, to the development of that talent. Miss Gaffey is one of our Parsons girls and is endowed with a beautiful voice. Those who have watched her progress were delighted with what they heard last evening. . . . All of Miss Gaffey's numbers were given in an artistic manner, with good tones, coloring and liquid high notes, the voice being large, beautiful and sympathetic. Add to this a perfect memorized repertoire, great dramatic ability, a most pleasing manner and all are convinced that most earnest work has been done. Especial mention might be made of the arias from "Romeo and Juliet," "Mignon" and her encore from "Samson and Delilah." Miss Gaffey's teacher in Chicago, Herman Devries, predicts a great future for her. Miss Gaffey says that much of her success is due to the correct foundation laid for her musical career by her Parsons teacher, Otto Booker, who so ably assisted her with her program.—Parsons Daily Sun, September 11, 1915.

Schnitzer in the Movies.

Germaine Schnitzer, the well known French pianist, and her little son have recently been posing for a moving picture concern.



GERMAINE SCHNITZER RESTING.

The accompanying snapshot shows the pianist waiting for a new tire to be put on the automobile in which she was riding.

Wager Swayne in New York.

Wager Swayne, the Paris piano teacher, who makes a specialty of preparing pupils for public appearances, had one of the busiest studios in Paris and his time is no less occupied at the new studio, which he has just opened at 76 East Ninety-first street, New York. Here he will remain until conditions abroad permit him to return to Paris. Mr. Swayne made an extraordinary record for any teacher this summer, having no less than forty pupils in his August class in New York.

A pupil of his, Phyllis Gabell, was highly praised for her playing at a musicale given on the evening of September 21 at the Misses Patterson's Home for Music and Art Students on 104th street, New York. She showed thorough technical and musical proficiency in a program which included numbers from Rachmaninoff, Debussy, Chopin, Grieg, MacDowell and Liszt.

Koemmenich Is Back in New York.

Louis Koemmenich, the distinguished New York conductor, coach and teacher, returned to the metropolis on September 25, from an outing at Sunapee, N. H.

Rothwell Opens New York Studio.

Walter Henry Rothwell, who decided to open a New York studio, after European conditions made it impossible for him to accept the arrangements made for him in Darmstadt, Germany, as conductor of the Opera, returned from his summer home in Maine last week. Mr. Rothwell's previous record as conductor of the St. Paul Symphony Orchestra has won for him eminent distinction. During the seven years that Mr. Rothwell conducted the St. Paul Symphony Orchestra he introduced many important works, in which every school of composition was represented.

Prior to his activities in St. Paul, it is well known that Mr. Rothwell was brought to America for the English representation of "Parsifal," which he conducted from the Atlantic to the Pacific Coast. He probably has conducted



WALTER HENRY ROTHWELL.

"Parsifal" more than any other conductor, his record being 114 performances of this gigantic work. It is interesting to note that Mr. Rothwell conducted the first performance in the United States of "Madama Butterfly," which, up to date, he has conducted 250 times.

It goes without saying that a man of such experience is thoroughly grounded in the art of coaching opera, concert repertoire, as also oratorio. Mr. Rothwell will devote himself at his studio, 771 West End avenue, New York City, to instruction in composition, the art of conducting, orchestration, and coaching in various branches of the vocal art, and it is probable that he will conduct also a number of concerts.

As an acquisition to the musical forces in New York City an artist of such standing, enthusiasm and serious purpose as Mr. Rothwell possesses, is indeed welcome.

Friedberg Artists Autumn Bookings.

Under the management of Annie Friedberg, of New York City, these artists will fill the following engagements during October and November:

Carl Friedberg, October 8, Garden City, L. I.; October 9, New York City; November 6, Middletown, Conn., with the New York Philharmonic Society; November 9, New York City; November 11, Brooklyn; November 13-18, Pennsylvania; November 21, Chicago; November 28, Chicago; November 30, Appleton, Wis.

Melanie Kurt, October 17, Chicago; October 18, Buffalo, N. Y.; November 11, Brooklyn; November 14, New York City, with the New York Philharmonic Society.

Nana Genovese and Adele Kruger, October 13; Clinton, Conn.; October 15, East Hampton, Conn.; October 18, New Britain, Conn.; October 22, Plymouth, Conn.

Wassily Besekirsky, October 9, Greystone, N. Y.

Rosina van Dyk, October 8, Garden City, L. I.

Carolyn Ortmann, October 19, New York City.

Adele Krueger, October 31, Brooklyn.

Marian Veryl, November 1, New York City.

Arrigo Serato, November 4, Minneapolis, Minn.; November 5, St. Paul, Minn.

Hamlin Leaves for Western Tournee.

After completing a week's engagement with a talking machine company to make new records, George Hamlin left for a concert tour, which will take him as far West as the Pacific Coast and will last until the opening of the Chicago opera season in November.

Margaret George

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OBITUARY.

(Continued from page 27.)

York, and also a church service. The burial will be made in St. Paul, Minn., which is her home city.

Miss Potter was well known throughout the United States as a contralto of sterling worth. She had received her musical training entirely in this country, and was at the height of an unusually successful career. She was particularly successful in festival and oratorio work. She had sung at many festivals, including Spartanburg, S. C.; Richmond, Va.; Nashua, N. H.; Evanston, Ill., and it was just about a year ago that she scored a triumph as a soloist at the fifty-seventh Worcester (Mass.) Festival. Miss Potter was also a favorite with the New York Oratorio Society, the Handel and Haydn Society, of Boston; the Apollo Club, of Chicago, the Columbia University Chorus, etc.

Among the many organizations with which this distinguished singer has toured may be mentioned the Minneapolis Symphony Orchestra.

Prospects for this season looked up very brilliantly for her, many engagements having already been booked.

Not alone Miss Potter's many friends in the musical profession, but a host of friends and admirers throughout the United States will feel her loss deeply.

Hobart Weed.

Buffalo is mourning the death of Hobart Weed, a prominent merchant and devoted patron of music. For the past twenty years Buffalo has been growing in appreciation and support of good music and to Mr. Weed in a wonderful measure this fact is due; for during these years he gave his time, his money and his own fine judgment of music to make Buffalo a musical center.

In 1882 Mr. Weed, fired by the enthusiasm aroused in music circles by the Wagnerian celebration at Bayreuth, determined that Buffalo should hear the soloists of that event. An association was organized and Mr. Weed was the inspiration and the guiding spirit in the local coterie of music lovers. He brought to Buffalo those who made Bayreuth a success. Scaria, Winkelmann, Materna, Emma Juch and Alice Nielsen were heard in Buffalo at a musical festival which is still remembered. Mr. Weed's energy made the concert a financial success, despite the expense, and the 1882 concert still stands as one of the few that has returned its own expenses and a profit.

He was a leading member of the old Buffalo Music Association and later of the Philharmonic Chorus. In appreciation of his work for music, the Philharmonic Society elected him an honorary president. In all the later May festivals and other big gatherings of vocal stars, Mr. Weed had been relied on by Buffalo musicians.

While a student in college, Mr. Weed organized and trained a choir. He had entire charge of the church music in St. Paul's Episcopal Church when he was seventeen years old. He played no instrument himself, but in early

life he was a good singer. Mr. Weed retained his active interest in the music of this church, of which he was a lifelong member. He sang in St. Paul's choir in the '70s. He was chosen chairman of the music committee in 1880.

During his connection with Buffalo musical endeavor he brought there the Theodore Thomas Symphony Orchestra, the Boston and New York Symphony Orchestras, the Pittsburgh organization, and artists such as Melba, Nordica, Sembrich, Schumann-Heink, Gadske and others.

In 1870, Mr. Weed married Harriett Monteath. Three children were born. Mrs. Weed died six years ago. Surviving Mr. Weed are two children, Mrs. Louis B. Hart and Shelton Weed.

Hermann Wuerz.

Hermann Wuerz died in Minneapolis, Minn., September 8. Mr. Wuerz was a member of the Minneapolis Symphony Orchestra and of the Metropolitan Theatre Orchestra and had won a reputation as an oboist. He was born in Germany, but had been a resident of Minneapolis for thirty-five years. He was sixty-nine years of age.

He is survived by his widow, a daughter and a son.

C. Stanford Mackey.

C. Stanford Mackey, of Philadelphia, a band leader and musician, died in that city, September 26. He was an expert tuba player. He had been a member of Sousa's Band and later he organized the Philadelphia Band. He was thirty-eight years old.

Mr. Mackey leaves a widow and two sons.

Frederick W. Ecke.

Frederick W. Ecke, a New York conductor, and member of the Musical Union and Aschenbroed'l Club, died last week at his home in Patrick's Corner, N. J.

One of the boxes in the famous opera house of Milan, La Scala, is always occupied by blind men and women. It belonged originally to a Milanese lady, who made it over to the Archbishop, who, in turn, made it over to an asylum for the blind on the condition that the box should forever be devoted to the exclusive use of its inmates.—New York Evening Post.

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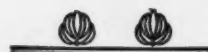
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